



# Journal for the Interdisciplinary Art and Education

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## Research Article

# Ethnomusical approach to the accordion: Analysis from the perspective of the Balkans, the Caucasus and Turkey

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### Abstract

In this study, the use of the musical instrument accordion in the Balkans, Caucasus and Turkey was investigated. The study takes the form of a review of the relevant literature. First, the historical development and types of the accordion are highlighted. The aim to give information about the types of accordion used in the mentioned regions. During the research, it was found that there are scientific studies on the use of accordion in the Caucasus region, but there are no scientific studies on the use of the accordion in Turkey and the Balkans. Turkey has hosted many civilizations and cultures in history due to its strategic location. In the cultural interaction, the influence of the musical instrument accordion on the musical culture is inevitable. It has been shown that the accordion is used extensively by immigrants in Turkey, mainly as a result of the migration from the Caucasus and the Balkans. In the regions studied, information was given about the musical culture of the region, the musical instruments used and the place of the accordion in the musical culture.

### To cite this article

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### Introduction

Musical instruments, which can be defined as cultural identity, reflect the identity of the society in which they are used and ensure that this society is culturally distinct from other societies. Instruments that influence the musical production and affect performance of the work are considered symbols of cultural identity. The concept of "ethnic music" such as Latin American music, Balkan music, Bosnian music, and Caucasian music, which has emerged as a result of the globalization and the expansion of music markets, also indicates that the musical work belongs to a cultural identity. In this context, music is an important factor that enables the creation and maintenance of cultural identity by conveying social values (Kurtişoğlu, Beşiroğlu & Kovanlıkaya, 2008:38).

The creation and preservation of cultural identity through the use of music as a tool has two aspects. Some immigrant communities use music internally, that is, only when they are with their own people, as a means of maintaining their cultural identity. However in many cases, perhaps especially in the U.S., music is also used to appeal to the broader community and to reinforce group identity in the eyes (ears) of others. In this case, it can be defined from outside (Baily & Collyer, 2006:175). Immigrants, who had to leave their countries for various reasons, brought

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their own traditions, musical cultures, and instruments to the regions they went to. The accordion is one of these musical instruments and came to Anatolia with immigrants from Balkans and Caucasus. In this research, the literature on the use of the accordion as a musical instrument in the Balkans, the Caucasus and Turkey was examined.

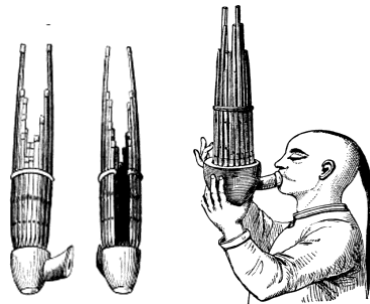
### **Accordion; Definition, Historical Development and Types**

It is possible to categorize musical instruments by sound source, sound production method or structural features. Instruments that produce their sound by the vibration of an elastic tongue are divided into three subgroups according to the type of the tongue vibration. Those vibrated by blowing (sheng), those with bellows-keyboard (accordion, harmonium), and those vibrated by pulling (khomus, mbira, zanza) (Kerimov, 2018:87).

Among them, the accordion, which belongs the group of musical instruments with bellows keyboard; (French: Accord Harmony); We can define chords (e.g. major or minor chords) as a chromatic instrument played by touching a key (up to 140 keys) on the bass part or the accompaniment part on the left side (Cvetkovski, 2012:120).

Instruments with free tongues were first invented in the BC. III. They are known to have originated in China in the millennium BC and spread to Southeast Asia. The sheng (Figure 1), known as the harmonica, dates from before the BC. It is believed to have been invented between 3000 and 1100 (Kuivinen, 2017:67).

In 1776, the French Jesuit missionary Jean Joseph Marie Amiot brought several shengs from China to Paris. Another hypothesis states that Sheng reached Europe from China via Russia) (Kerimov, 2018:87).



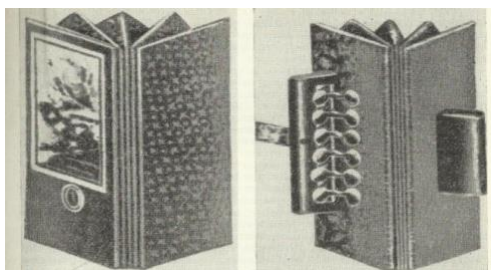
**Figure 1.** Sheng drawings (Kerimov, 2018)

Long before the Sheng came from China; They can be considered the first variants of today's accordions, which used the principles of free resonance language in England in the 12<sup>th</sup> and 13<sup>th</sup> centuries in England. It can be mentioned that it is a portable instrument with a small keyboard, bellows and reeds, attached to the musician's body with a strap. The principle of sound production was similar to today's accordions, and consisted of a small box containing flute tubes. At the front of the box there was a keyboard and at the back there were two bellows. Later, this instrument was called a Bible shelf because of its structure, which resembled a large book and could be folded after being stolen (Ajanović, 1974:177). The instrument differs from today's accordions and other open-tongued instruments in that it has reeds similar to today's oboe. It was used in church music between the 15th and 18th centuries, mostly to accompany madrigals (Cvetkovski, 2012:121)

Towards the end of the 18<sup>th</sup> century, European instrument makers used the principle of vibrating reeds in portable organ models, and the piano organ L. Sauer, keyboard instruments by G.J. Bellows such as the expressif by Grenie, and the aeolodicon by J. Buschmann emerged (Kuivinen, 2017: 66-67).

The first forms of the mouth and hand harmonica can be seen almost the same period. The inventor of the harmonica is considered to be the Thuringian instrument maker Christian Friedrich Ludwig Buschmann (1805-1864) who invented. An instrument he invented called the mouth-aeolodicon in 1821. It was the forerunner of the later harmonicas, which were also used to tune the piano, spinet, or organ. The disadvantages of this instrument is that only short-lived notes can be played on it. This was not good when tuning the instrument. A year later, Buschmann came out with this instrument; leather bellows, single tone keys with blowing air and valve, etc. were added, and he provided it with two tone strips. He enlarged the bellows and improved the valves with knobs. On placed both sides of the bellows he put nails. Thus, he increased the tonal range and improved the instrument. Buschmann invented a new

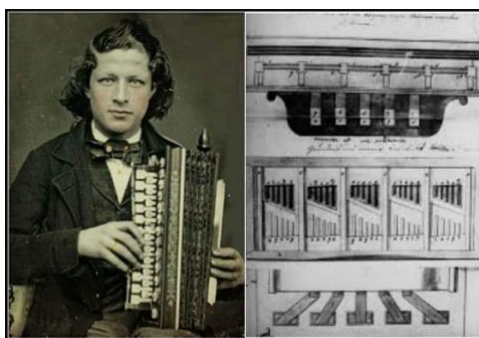
instrument in 1882, which he called teh Handaeoline, with the improvements he had made to the Mundaolini and the bellows he added (Richter, 1990: 20-21).



**Figure 2.** Handaeoline drawings (Kerimov, 2018)

A few years later, in 1829, the Viennese piano and organ maker Cyrillus H. Demian (1772-1847) applied for the first patent for a bellows instrument and named it accordion. To date, it is unclear whether Demian was inspired by Buschmann's Handaeolin or developed the instrument himself (Cvetkovski, 2012:122). Demian's reason for using the word "accordion" for the instrument: he wanted to get a patent for the ability to sing a full chord with a single key, which he taught the instrument to do. The first accordions, which can produce ten sounds with five buttons, seem suitable for playing simple melodies in one tonality (Kerimov, 2018: 91).

Demian's instrument called accordion, was a monophonic, diatonic and polyphonic instrument. There were two to four basses that could produce chords within an octave. This means that on the right hand side of the instrument (in his book), with seven, ten, or fifteen keys, only the tones of a certain key could be played, versatile, dominant tones when opening the bellows and tonic tones when closing it (Richter, 1990, 22).



**Figure 3.** Demian's accordion (Kerimov, 2018)

After the harmonica of Ch. F. Buschmann and the accordion prototypes of C. Demian which offered only limited possibilities, new models of harmonicas were developed. The invention of the mouth harmonica and the accordion instrument in music history, German Ch. Buschmann, is named after Friedrich Buschmann (1805-1864). In 1834, Carl Friedrich Uhlig invented the German concertina, and in 1835, Heinrich Band, invented the bandoneon instrument which recalls his surname (Kerimov, 2018: 89).

*It can be said that today's accordion and similar instruments have evolved over the years from configurations of harmonicas. Accordion and similar instruments also differ from the earlier types of harmonicas the air blowing system. Since the fanned air in harmonium and portable organ models is transferred to the reeds through the distribution chambers, a balanced and static air pressure produces a dynamic softness in the sound. In the accordion, on the other hand, it is possible to influence the power and expression of the sound directly by moving the bellows. Since the airflow can flow in two directions with the bellows opening and closing, it is possible to place rivets on both sides of the frame. From the organological point of view, accordions can be classified according to their sound shapes as follows:*

- 7 voices (diatonic) or 12 voices (chromatic) in one octave
- With one key (piano accordion) or with one button (button accordion).
- The keyboard is parallel to the direction of movement of the bellows (concertina, bandoneon)

- The keyboard is perpendicular to the direction of movement the bellows (accordion, female)
- Unison accordion, that produces the same tone form a single button, regardless of the direction of bellows movement.
- Two different tones from the same key (Bisonoric accordion) depending on the direction of the bellows movements (Kerimov, 2018:100).

We have briefly explained the types of types of the accordion described above.

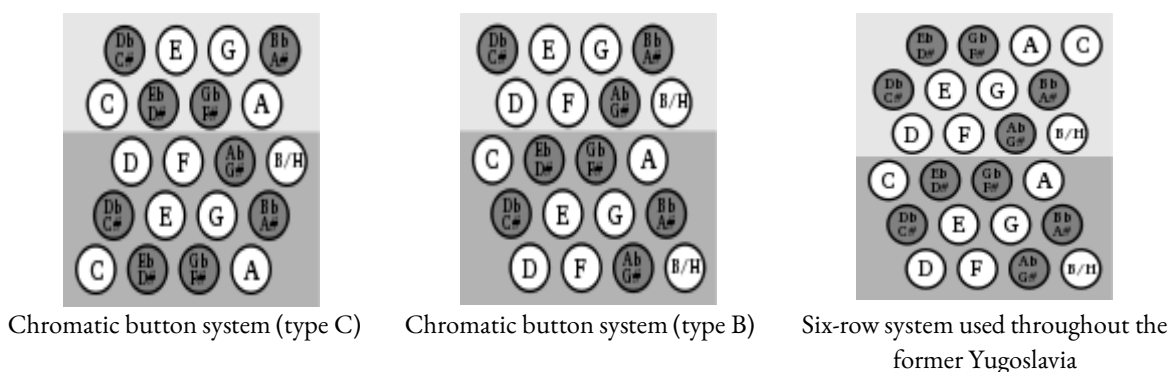
## Seven Notes (Diatonic) or Twelve Notes (Chromatic) in an Octave Range

### Diatonic Accordion

Diatonic accordions; are button accordions with more than one row of buttons, often used in folk and ethnic music. The main difference between chromatic and diatonic accordion is that the reeds are bisonoric for diatonic accordions. This means that the curtain sounds differently when you pull out or push the bellows. Since these accordions have a diatonic style, they can only play certain keys (Lee, 2010).

### Chromatic Accordion

Chromatic accordion; It originated from the development of the traditional accordion. There are three types of chromatic accordions: ten-hole, twelve-hole, and sixteen-hole. The chromatic twelve-hole accordion is versatile, and has three octave groups and full semitones. It is arranged according to the order of the scales, dividing them into an octave group for each of the four spans. In recent years, the chromatic accordion has quickly become popular because its range can reach 4 octaves and it is easier to change the melody. For this reason, it is often used in harmonica and polyphonic ensembles. The chromatic accordion is suitable for classical and melodic music as well as pop music (Lee, 2010).



**Figure 4.** The chromatic button accordion (Web 1)

### Piano Accordion or Button Accordion

Piano accordions, as the name suggests, have a piano-style keyboard. The right treble keyboard has the same arrangement and design as on a regular piano. A full-size accordion has 41 treble keys and about 3+ octave notes. The left side consists of a keyboard for bass accompaniment. A regular piano accordion has 120 keys, but there are also some variants with 140 keys. The great thing about the piano accordion is that it is very flexible and can be adapted to play any musical style. It is widely used in the United States, Brazil, Italy, Germany and the Balkans. (Lee; 2010)



**Figure 5.** The piano accordion (Web 2)

### Chromatic Button Accordion (Dugmetara)

Compared to the layout of the piano accordion, the chromatic button accordion appears to be advantageous due to its wider pitch and better fingering options. On the other hand, some fingering positions require bending of the wrist, and the direction of the alternate fingering patterns can make the performer uncomfortable as it is difficult to decipher. Across the former Yugoslavia, a 6-row chromatic button layout based on the B system and called Dugmetara. Chromatic accordions are most commonly used in classical music, Balkan and Russian folk music with free bass or converter accompaniment. It is very popular in Europe. Some variants of the Chromatic accordion include the Russian Garmon and the Finnish C-system. Both of these variants have a slightly different keyboard style and layout (17 Different types of accordions; 2021)



Figure 6. Chromatic button accordion (Web 3)

### Diatonic Button Accordion

The diatonic button accordion is a member of the free reed aerophone family of musical instruments. It is a type of button accordion in which the keyboard on the melody side contains one or more rows of buttons, each row producing the notes of a single diatonic scale. The buttons on the bass keyboard are usually arranged in pairs, with one button of a pair producing the root note of a chord and the other producing the corresponding major triad (or sometimes a minor triad). Diatonic button accordions are popular in many countries. It is mainly used to play light music, traditional folk music and modern sub-branches of these genres (17 Different Types of Accordions, 2021).



Figure 7. Diatonic button accordion (Web 4)

### The Keyboard is Parallel to the Direction of Movement of the Bellows (Concertina, Bandoneon) Concertina (diatonic)

In 1829, British physicist Charles Wheatstone patented a hexagonal instrument called the concertina. Wheatstone developed his concertina from a harmonica to which he added a bellows. Such an instrument originally had four strings on each side and a range of four octaves. It was possible to play a chromatic scale with both hands. (Cvetkovski, 2012:126)

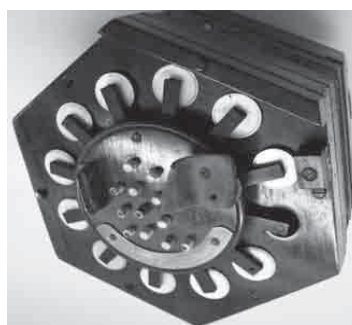
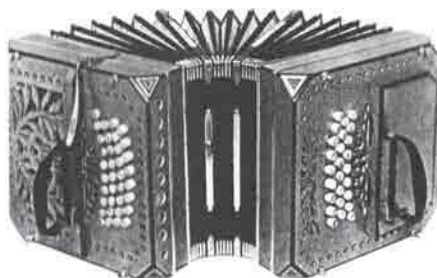


Figure 8. British concertina "Povijesni Razvoj Harmonike", patented by Wheatstone in 1829 (Cvetkovski, 2012)

**Bandoneon (diatonic and chromatic)**

An important discovery in the development of the accordion; It happened in Germany in 1846 when Heinrich Band (1821-1860) invented an instrument, that was probably based on the German concertina. He called his newly invented instrument the bandoneon. During its development, several versions of this instrument appeared with a different number of buttons (Cvetkovski, 2012:127). There are two versions of the name for this instrument:

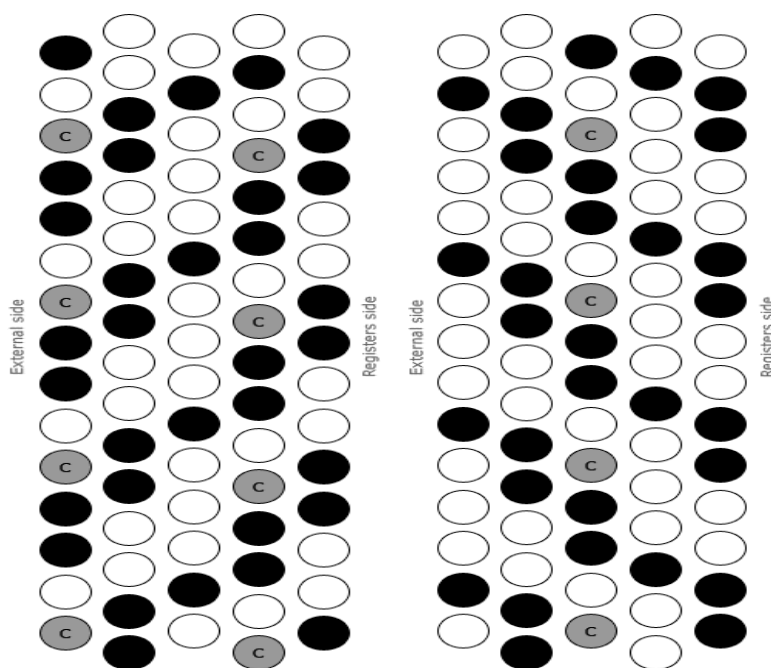


**Figure 9.** Typical square bandoneon (Cvetkovski, 2012)

Bandoneon and bandonion are the most widespread Spanish version, which originated under the influence of the Argentine tango. Bandonion is the German version of the name. Bandoneon gained its current extraordinary popularity mainly thanks to the popularity of the tango (Cvetkovski, 2012:127).

**The Keyboard is Arranged Transversely to the Direction of Movement the Bellows (Accordion, Bayan)**  
**Button Accordion and Bayan**

In button accordions, there are two types of chromatic keyboard (griff) called C and B system. C griff is a Western European system in which the note "do" is placed in the first column. B griff, with the note "Do" in the third column, is a Russian version of the button accordion called Bayan. The first chromatic accordion in Russia was invented in 1907 by V.S. Sterlingov and named "Lady". It is known that this name was inspired by the legendary Russian singer and storyteller Boyan. There are some structural differences between the buttoned accordion and the Lady, which are similar in appearance. Bayan's right keyboard is arranged in four symmetrical vertical columns, with three buttons in each octave. When it is necessary to play a high or low semitone, it is enough to start with the next button next to the width. In this case, the fingering pattern does not change. This instrument, very widespread in Russia, has not prevailed in any other environment (Kerimov, 2018:92).



C griff chromatic accordion

B griff choromatic bayan

**Figure 10.** Button Accordion and Bayan (Kerimov, 2018)



### **Garmon (Melodeon)**

The garmon, which is mostly a folk music instrument, has an important place in the musical culture of many communities. It is one of the most common types of hand harmonicas. It is suitable for playing melodies of certain tonality. Russia played a key role in its formation. In many regions of Russia there are different types and models. The first garmons came to Russia from Europe XVIII. It was brought by merchants, sailors and artists at the beginning of the century. With the modernization of Viennese diatonic garmons by Russian instrument makers, “Russian” and “German” system two-row garmons emerged (Kerimov, 2018:95).



**Figure 11.** Garmon (Web 5)

### **Making the Same Sound at the Click of a Button, Regardless of the Movement Direction of the Bellows (Unisonoric Accordion)**

#### **Unisonoric Accordion**

These are also called monophonic accordions. The main difference between accordions is their unisonoric or bisonoric construction. These terms refer to how bellows produce notes and pitches by moving air between the reeds. In a monophonic accordion, a key or knob produces the same pitch or note regardless of the direction of movement of the bellows. The pitch of the accordion also depends on the size of the instrument. It uses a monophonic system that has a tuned pitch or note in both pulling and pushing the bellows. In these models, instrument size has an effect on the pitch (17 Different Types of Accordions, 2021).

### **Making Two Different Sounds from the Same Key According to the Movement Direction of the Bellows (Bisonoric Accordion)**

#### **Bisonoric Accordion**

Unlike monophonic accordions, the bisonoric accordion produces two different notes or pitches depending on the direction of the bellows when a button is pressed. The bellows make a different sound when pulled in and a different sound when pushed in. It is a type of accordion that is very popular in the northeastern region of Brazil. It is used across a variety of genres, from pop to rock to religious music. These accordions can produce two different notes or pitch per button, with the sound changing depending on the opening and closing of the bellows (League, 2019).

### **Use of Accordion in the Balkans, the Caucasus and Turkey**

Music, which contains the basic behaviors and values of a society, can be used as a tool for understanding the culture of the society. At the same time, music is symbolic in various aspects and reflects the society in which it lives. This is because it is closely related to other cultural elements such as religion, language, dance, social organization, economy, political structure, and intersects with all other areas of culture (Erol & Helvacı, 2011:283).

Music is represented not only by sound and words, but also by instruments, and some of these instruments have been preserved for a long time and transferred from generation to generation (Erol & Helvacı, 2011:285). Musical instruments, which can be defined as a cultural identity, reflect the identity of the society in which they are used, and enable that society to differentiate from other societies culturally.

Apart from this, instruments that affect musical production and have an effect on the performance of the work are seen as symbols of cultural identity. Formed as a result of the expansion of music markets with the effect of globalization; The concept of "ethnic music" such as Latin Music, Balkan Music, Bosnian Music indicates that it belongs to a cultural identity beyond being the music of a certain region. The naming of ethnic music means separating regions and attributing a cultural identity. Music; It is one of the factors that enable the creation and maintenance of



cultural identity and belonging by carrying and transferring social values (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:37).

Since the second half of the 19<sup>th</sup> century, studies focused on folk music were under the strong influence of nationalist movements in search of an ethnic and cultural identity. Research conducted in the period following the First World War sought to reveal not only the compilation and recording of folk music, but also the theoretical and methodological problems of field research. However, international cooperation was extremely limited and national perspective was paramount. The research were mostly carried out for the reconstruction of "national" folk music and the "authenticity" of the traditions revealed as a result of the researches were emphasized (Elschek, 1991 cited by Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:39). Today, the ongoing research only concerned with traditional music, but also investigates and emphasizes the importance of musical instruments, which are important building blocks in the transmission of this musical culture.

The music of the countries where people were born, and raised or have never seen, but where some members of their family come from, gives people confidence and they feel comfortable in the society where the music is played (Lomax, 1956:48-50) because it reminds them of the place. Sometimes the music they know belongs to that country is perceived as part of the society and that is enough for them to be happy (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:39).

### Problem of the Research

Research on the use of the accordion musical instrument in the Balkans, the Caucasus and Turkey is scarce. Musical instruments, that reflect the identity of the society in which they are used, are considered cultural identity symbols that make that society culturally different from other societies. The research is very important in terms of determining the cultural interaction in field of ethnomusicology. In this research, it is aimed to make a literature review on the use of accordion in the Balkans, the Caucasus and Turkey. The problem of the research;

- What is the use of the accordion in the Balkans, the Caucasus and Turkey?

### Method

The research was conducted according to the model of document analysis, one of the qualitative research methods (Miles and Huberman, 1994). In the research; The Balkans, Caucasus and Turkey regions were selected. The sources (books, articles and dissertations) about the use of accordion in these regions were searched using the keywords accordion, garmon, Circassian harmonica.

### Results

#### Use of the Accordion in the Balkans

The Balkans has a very diverse and changing culture, where people of many different religions, languages and races live together. This colorful structure of the Balkans naturally affected its music. Musically, Balkan music, which is one of the strongest regions in the world, is influenced by Turkish music as well as many other ethnic musics and is very harmonious.



Figure 12. Geographic map of the Balkans region (Web 6)

What makes Balkan music different is its history. It took its current form with the addition of elements from the pre-Christian period, Slavic, Byzantine and Ottoman. From the 6<sup>th</sup> century onwards, in Greece, Albania, Bulgaria and wherever Slavs lived, the tradition of a closed society and village music dominated. The Balkans have their own maqam features and instruments. His music, on the other hand, came mostly from the Romans. In the beginning, trumpet and accordion were the decisive instruments in Balkan music. These were followed by clarinet, guitar and percussion, and they took their current form with the instruments added later. In this region, the accordion is called the harmonica.

In the Balkan geography, where migrations from east to west and from west to east have been experienced for thousands of years, various peoples lived together and thus various musical landscapes were formed. We can hear the melodies of Balkan music, which carries the influence of Turkish music as well as many other ethnic music, from Central Europe to Central Anatolia and even to the Western Black Sea Region. The melodies that appeal to the ear are very similar in almost all countries of the Balkans, they are very rich in harmony. It is a type of music that has strong distinctive features with the influence of the musical instruments used, especially the harmonica. The music of the Balkan and Eastern European countries, as well as the Gypsies in Turkey, is the same as the Balkan music.

At the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, it was aimed to create a music policy for the formation of national identity in the Balkans and Russia. In the 1960s, newly composed folk music emerged in the Federal Republic of Yugoslavia, which was purified from regional, cultural and ethnic identity differences and became the music of the whole country. These musics, which were adopted by the people, were also used by those who migrated to Turkey after those times, and it was seen that its name was referred to as "Yugoslav" music. "Newly composed folk music works" include works reminiscent of newly written folk music with different instruments and different styles (pop, rock, etc.). Music repertoire; It consists of pieces called "newly composed folk music" and the accordion reinterpretations of love songs, originally played with saz, called Sevgilinka (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008: 41-42).



**Figure 13.** Use of the accordion in Bosnia and Herzegovina (Web 7)

Although Balkan music is far from maqam music, it is a polyphonic regional music composed of melodies from the tampere system, as well as the existence of traditional melodies using microtonal intervals. "Balkan music includes the musical traditions of nations such as Bosnian, Macedonian, Albanian, Croatian, Serbian, Greek, Bulgarian and Turkish, located in the region starting from Istanbul and extending to Slovenia and the Adriatic Sea in the west (Ortaylı, 2001: 189). Although borders can be drawn on lands in the Balkans, this is impossible in music and dance. It is possible to see the influence of Turkish music in Balkan music. Now, the double intervals are mostly used, the effects of maqams such as hicaz, nihavent, rast are immediately felt, triole and vibrato are frequently used as performance techniques; It is possible to see Turkish music rhythms (2/4, 4/4, 5/8, 7/8, 9/8) with its rich rhythmic structure, expressing enthusiasm with its lively melodies such as köçekçe, which requires agility and sadness with love songs (Sümbüllü, 2016:71).

Urban music tradition in the Balkans carries Western and Ottoman influences. While the old Serbian city songs called Starogradski have a European scent, the city songs of Bosnian Muslims, Sevdalinkas, were heavily influenced by Ottoman music. Macedonian instrumental music, which emerged in the cities of Skopje and Ohrid in the middle of

the 19<sup>th</sup> century, carries the influence of Ottoman Rumelian music. Klezmer music, the wedding music of Eastern European and Balkan Jews, also has many features in common with Balkan music. It is said that the oldest instrument in the Balkans is the bagpipe. The accordion violin, clarinet and double bass have been indispensable instruments of contemporary Balkan folk music since the beginning of the 20<sup>th</sup> century. Tambura orchestras have been seen in Croatia, Bosnia and Serbia and among the Slavic minority in Hungary since the beginning of the 20<sup>th</sup> century (Sümbüllü, 2016: 71). The accordion is at the forefront of the performance of all these music.

Thematic diversity in the lyrics of Balkan music draws attention. One of the oldest themes is the heroic theme. The main themes of the doina genre of Romanian folk music are nature and death. Love, wine, separation, etc. can be added. Although there is no information about the date of their emergence, which is an anonymous species, Sevdalinka; XVI. It is accepted that it has started to be seen in Bosnian folk culture since the 19<sup>th</sup> century (Sümbüllü, 2016:71).

At the end of the 1800s, the Austro-Hungarian administration and Bosnia and its surroundings met the accordion (harmonica), a free-reed aerophone that Yugoslavs called "our traditional instrument". The accordion has also become a symbol that reflects the cultural identities of Bosnians who settled in Turkey (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:41).

In various parts of the world, there are enough different types of accordion to form an accordion family. Buttoned ones are called dugmeta in the Balkans. It is considered more valuable among Bosnians because it allows agitation. Later piano key accordions are also called harmonica. In the Balkans; The adoption of the accordion as a traditional instrument shows the change in the hierarchical ordering of the elements that make up the cultural identity depending on time and space (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:39).

With the departure of the Ottoman Empire from the region and the arrival of Austria-Hungary in Bosnia-Herzegovina, Western European-style Bosnian music began to develop. In the years immediately after the First World War, the most important event was the establishment of the Regional Music School in Sarajevo in 1920, another important event was the establishment of the Sarajevo Philharmonic in 1923. These events not only aimed to create an accordion orchestra and organize symphony, chamber and solo concerts, but also to support the entire musical and cultural life in Bosnia and Herzegovina (Salihović, :127).

### Use of the Accordion in the Caucasus

Traditional polyphonic vocal music has an important place in the folk culture of the North Caucasus. The basis of this music is the traditional, regional, historical, ethnographic, socio-cultural and folkloric common auditory products of the Abazin, Abkhaz, Adyge Balkar-Karachay, Ossetian, Avar, Kumuk, Ingush and Chechen peoples. This situation; explains the structure of vocal polyphony in the North Caucasus, where there are rich and diverse traditions (Vishnevskaya, 2015; Quoted by Koçkar, 2018:1-17).



Figure 14. Geographic Map of the Caucasus Region (Web 8)

It has been determined that one of the oldest polyphonic music structures in the world is located in the Northwest Caucasus. Traditional music, which is one of the most important elements of the North Caucasus folk culture, shows features close to western music forms and is polyphonic. (Jordania, 2015; Transferred by Koçkar, 2018:1-17).

Caucasian peoples; Since the past, they have widely used instruments called accordion, garmon, amirzakan, fan, and Circassian harmonica, which they see as a cultural transmission tool that makes Circassian music polyphonic. These instruments, which the Caucasian peoples call with different names, are defined as pşine in the Circassian language (Karataş, 2021: 88).

In Circassian society, men and women perform cultural activities such as music and dance together. Circassian families are divided into two as dancers and instrument performers, and families who perform instruments transfer their musical culture to future generations by using the accordion named Circassian harmonica, which enables Circassian music to be performed polyphonically (Erdal, 2019:215). In Circassian society; This bellows instrument called Circassian harmonica, amirzakan, fandır and pşine is mostly played by women (Karataş, 2021: 91-92). This instrument, which the Circassians call and use, is called by different names in different countries and cultures. These bellows instruments, which are used with different names, generally have a common working and playing principle (Karataş, 2021: 88).



**Figure 15.** The use of Accordion in the North Caucasus Region (Web 9)

Instead of the Circassian harmonica (diatonic accordion), which was the indispensable instrument of Circassian weddings until the 1950s, accordions brought from Europe and known as the Circassian version in Europe began to be used. After 1980, accordions began to replace the Circassian harmonica. This situation caused the Circassian harmonica, which was used in weddings in the past, to be used very little (Koçkar & Koçkar, 2019, 456-457). While harmonica and diatonic garmon were used in Circassian culture before, after the migrations from the Balkans to Anatolia, the use of accordion began with the introduction of the diatonic accordion (Karataş, 2021:91-92).

Circassians always have a pşinavo (harmonica player) at weddings and entertainment. The harmonica or accordion is used as the basic musical instrument in Pşinavo Circassian entertainments. It is responsible for entertaining and dancing an individual who plays the accordion, called Pşinavo, in wedding and entertainment environments. There is no obligation to be a woman or a man (Kantemur, 2018, 98).

Guçeva stated that there were no male musicians in the 19th century and only women played the harmonica, that after the accordion began to be used, the number of female accordion players increased in Caucasian peoples and it turned into a profession (Tok, 2018:23, cited in Guçeva, 2005, 192-193). Harsiyev stated that men started to use this instrument at the beginning of the 20th century. Circassian people used to have their daughters play the harmonica (accordion/garmon/pşine) in order to integrate their daughters into the society (Cited by Tok, 2018:23).

As in other Caucasian peoples, Chechen and Ingush musical polyphony and choral structure are performed in the accompaniment of traditional Circassian folk dances harmonica or accordion. While harmonica was used mostly



in the past, accordion is used today (Sevinç, 2019: 76). The accordion, which was developed from the beginning and took its final form, was initially used as diatonic and later produced as chromatic. Today, mostly chromatic accordions are used by Circassians.

The fact that they play this instrument, which keeps the Circassian culture alive and mostly used by women, in every environment, and that they use the accordion in their daily lives and in every aspect of their musical culture, shows that they attach great importance to this instrument. Even today, the fact that it is used as much as in the past proves that the accordion has an important place in Circassian culture (Karataş, 2021:92).

In the North Caucasus/Dagestan Region, the folk instrument orchestra mostly consists of six instruments. Although these instruments have different names according to the languages of the peoples of the region, they can be generally defined as follows; Pandur (Tamura), Tar, Komuz, Zurna, Kromatik Garmon ve Baraban. Accompanying these instruments; Argan (avar., darg., kum., lak., gorskoyevr. - argan), kerero (avar. - kerero), ters homuz (kum. - ters homuz), çağan (lezg. - çagan), kobız (nog. - kobız), kamança (tab. - kamança), komonça (gorskoyevr. - komonça) named as such. Garmon is a bellows, keyed instrument played with the accordion principle. It is fabricated in Viladikavkaz, Ossetia, and handmade in workshops in Batumi, Georgia. It was brought to the Dagestan Region by the Russians in the second half of the 19th century. While it was played only by women for religious reasons until the USSR period, it is an instrument with wide melody possibilities that male musicians have also played in recent years. While diatonic garmons were used until the middle of the 20th century, chromatic garmons developed in the 1940s are used more today (Yakubov, 2003: 174; cited by Koçkar, 2018:1-17).

In the 1850s, the music culture in the Caucasus was performed with string and wind instruments. By the 1860s, the first "diatonic garmons" brought from Russia had begun to be used. (Koçkar, & Koçkar, 2019:452).

### Use of the Accordion in Turkey

From the decline period of the Ottoman Empire; Migrations from the Balkans, the Caucasus and other geographies towards Anatolia started. These migrations continued in the Republican period as well. The contributions of migrations and exchanges to the formation of the new Turkish Republic and the new Turkish society are important. A significant part of Turkey's population is the grandchildren of those who migrated from these regions (Efe, 2018:17).



Figure 16. Turkey Geographical Map (Web 10)

The peoples who migrated from the aforementioned regions settled both in the places indicated by the administration in the relevant period and in the regions they preferred over the years. This situation is only in the neighborhoods, villages, etc., where the migrating people live together. If we give an example from the Circassians, in Anatolia; 71 villages in Sakarya, 69 in Bolu, Kocaeli 14, Istanbul 6, Bursa 32, Bilecik 14, Balıkesir 82, Çanakkale 15, Ankara 6, Eskişehir 39, Kütahya 7, Konya 21, Manisa 4, İzmir 6, Aydın 10, Denizli 2, Afyon 4, Antalya 2, Sinop 25, Samsun 120, Çorum 34, Amasya 16, Tokat 66, Yozgat 22, Sivas 34, Kayseri 66, Kahraman Maraş 24, Adana 17, 3 villages in Hatay are Circassian villages. The places where they mostly live are between Samsun-Sinop line. The reason for this is partly due to the Ottoman settlement policy and partly to the arrival of many immigrants by sea (Özyürek,

2012:22).

In the Black Sea Region, especially Artvin has a similar demographic structure; Laz, Georgian, Meskhetian Turks etc. neighborhood structures are seen. Accordion is a song that is accepted where it was played by Kar in Artvin. Especially to folk dances (Pehlivan, 2017:9-21). Artvin, in terms of folk dances, is shown in two separate sections, the coastal part and being in it. These differences are possible in terms of culturally specific, traditional customs and appearance. While the people are playing with the 7/8 size overalls and cura zurna in the coastal areas, drum-zurna and accordion are played in 2/4, 4/4, 5/8 and 7/8, 7/16, 9/8 and 9/16 sizes in the inner parts, and is played with a jumpsuit. The general characteristic of the site is that the games are played in the form of Horon and Bar. Horon is a game for education that shows the effects of climate on people and their souls. In them, the Black Sea coasts appear with their irritable, meticulous, agile, and tough character. Horons are played in the form of a ring and they are together (Pehlivan, 2017:24).

Circassians use the accordion called Circassian harmonica in their music in the regions where they settled in Anatolia (Özyürek, 2012:45).

These peoples, who came to Anatolia through migration, brought their own cultures to the regions where they settled. Their efforts to protect their identities and hold on to life in the diaspora are tried to be continued through language learning, music culture and dance practices in the associations they have established.



**Figure 17.** Caucasian Solidarity Night in Bozhöyük (Web 11)

It is seen that Bosnians living in Turkey mostly use music as "inward-oriented". Henna night, circumcision wedding, marriage, etc. In ceremonies and meetings, the musician usually plays the accordion and keyboard. It is seen that more crowded groups performing music at public concerts or at night of associations are also "inward-oriented" (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:39).

The Thrace Region (especially Tekirdağ, Kırklareli, Edirne provinces and districts) has a demographic structure, mostly consisting of Balkan immigrants, and most of the Bosnians living in this region immigrated in the early 1900s. The first generation immigrant population is gradually decreasing. Bosnian neighborhoods in Istanbul, on the other hand, cover all of the intense migration periods mentioned above. The presence of every generation immigrant population ensures that language, music and folklore traditions are constantly kept alive. Especially in Istanbul, it tries to keep their culture alive and transfer it to the new generation through diaspora associations.

The tradition here; Traditional instruments for those living in Bosnia, their performances, etc. They are cultural symbols that predominate in the period they came from and continue to this day. Therefore, the place where Bosnian cultural identity symbols in Turkey can be seen can be considered as the settlements of Bosnians living in Istanbul. They are still in communication with Bosnia. The differentiation seen in the traditions and musical repertoire in the two regions does not appear in instruments either (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:41).

Accordion, a free-reed aerophone that was introduced to Bosnia and its surroundings by the Austro-Hungarian administration at the end of the 1800s, settled in Turkey and became a symbol reflecting the cultural identities of Bosnians (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:42).

It can be said that the elements that will ensure belonging to a cultural identity when settling in Turkey are now



Yugoslavia, Slavic language, immigration and Westernism. Symbolizing these elements is the accordion, the games that the accordion can perform and the musical repertoire. Immigration element with accordion took its place in the cultural identity order by first immigrating from Austria-Hungary to the lands where Bosnians lived and then coming to Turkey with the immigration of Bosnians. "Segregation", one of the results of migration, manifests itself with the accordion (Kurtişoğlu, Beşiroğlu, Kovanlıkaya, 2008:42). Because, basically, Anatolia met through accordion migrations, Balkan and Caucasian peoples. In the places where these peoples settled in Anatolia, weddings and so on. It is seen that, unlike other Anatolian peoples, they use accordion in activities, and the accordion forms the basis of their music culture.

Caucasian and Balkan music interacted in Turkish society and was accepted and appreciated by the Turkish society with its features such as melody and rhythm.

Balkan folk songs or Rumeli folk songs have a very important place in Turkish music repertoire. These folk songs have become very common in Anatolia. With its melodic richness and rhythmic texture, this musical understanding is immediately noticeable (Sümbüllü, 2016:71).

### **Conclusion**

Music, which contains the basic behaviors and values of the society, can be used as a tool to understand the culture of the society. Religion, language, dance etc. Since it is closely related to other cultural elements, it reflects the society in which it is located. Music reflects the identity of the society in which it is used, not only with sound and words, but also with musical instruments that can be defined as a cultural identity, and it ensures that that society is culturally separated from other societies. If we express the music produced with the use of musical instruments specific to the society to which it belongs, as ethnic music, it also indicates that it belongs to a cultural identity beyond being the music of a certain region. In this sense, music is one of the factors that enable the creation and maintenance of cultural identity and belonging by carrying and transferring social values. The music of the places where they were born, grew up and where only some members of their family come, or even never seen, gives people confidence and makes them happy because it evokes that place.

The Balkan and Caucasian peoples, who came to Anatolia through migration, brought their own cultures to the regions where they settled. Caucasian and Balkan music interacted with the Turkish society and was accepted and appreciated by the Turkish society with its features such as melody and rhythm. In this respect, the accordion is important in intercultural interaction from an ethnomusical point of view.

In this research, it is aimed that the Balkan, Caucasian and Turkish communities interact with each other throughout history, the accordion is the most important part of their music culture in their countries, they brought their musical instruments and music cultures, especially the accordion, to Anatolia, where they migrated, and the development of the accordion types they used in their countries in parallel with the history of the accordion. It has been seen that their music, which is different in rhythm and rich in harmony and melody, is very popular and adopted in Anatolia, the accordion is mostly used by Balkan and Caucasian immigrants in Anatolia, and there are a lot of Balkan folk songs or Rumelian folk songs in the Turkish music repertoire.

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## Research Article

# A look at the history and musical culture of the peoples living in the territory of Azerbaijan

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### Abstract

Azerbaijan where different cultures and regions formed from the very old time, has a specific, various, and rich cultural heritage. The times of Caucasian Albany have a special role in the history of our country and are of great importance in finding out the pre-Islamic faiths, traditions, and ceremonies in the cultural heritage of Azerbaijan. Though the Alban culture and ethnos being the spiritual heritage of Azerbaijan exposed to a certain transformation in history, the traces of this culture have been protected in the rich and old traditions, religious ceremonies, and historical monuments of the Azerbaijanis, and symbols living in such monuments up to date.

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## Introduction

Besides the Turkic-speaking Azerbaijanis, a number of minor nations and ethnic groups with their own ethnic names live in Azerbaijan. As they inhabited the territory of Azerbaijan, they are also called Azerbaijanis. They are equal citizens of Azerbaijan state. These minor nations and ethnic groups have a specific place with an equal and leading role in the formation of the material and spiritual culture and moral face of Azerbaijan together with the Turkic-speaking people of Azerbaijan in all historic times. Reciprocal-comparative study of the historical ethnography, culture, and music culture of these ethnic groups living in Azerbaijan for centuries is of great importance in finding out of national properties of real richness and deep historical roots of the spiritual culture of Azerbaijan totally. Learning this nation, Azerbaijan's being the living place of Turkish ethnic groups and minor nations can be proved by ascribing not only historical but also ethnographic and music patterns.

From ancient times Azerbaijan where different cultures and religions were formed has special various and rich cultural heritage. Even if Alban culture and ethnos which form the spiritual heritage of Azerbaijanis were transformed through history, the tracks of this culture have been protected in Azerbaijan's rich and ancient traditions, religious rituals, historical monuments, and historical monuments in symbols living on these monuments up to now.

Besides Turkish people, minorities and ethnic groups settled in this area and had their own names – Udis, Avars, Lezgin, Sakhurs, Rutuls, Khinaligs, Budugs, Grizs, Harputs, and other people live in Azerbaijan. (According to

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Strabon, 26 generations and people were living in Caucasian Albania, they – Albanians, Massagets, Gargars, Sacks, Kangars, Chuls, Bechenegs (Oghuzs), Kumans, Kegils, Suvars, Bulgarians, Huns, Khazars, Dondars, Labans (Lbins), Gaytags being Turkish generations and peoples cover most of the country.) In the formation of Azerbaijan’s material and spiritual culture and appearance besides Turkish-speaking people in Azerbaijan, these minorities and ethnic groups had their own place at all times. Generally, during centuries the research on the historical ethnography, the culture, and the music culture of the ethnic groups living in Azerbaijan (comparatively) assume importance in emerging the national peculiarities, real wealth, and deep historical roots of Azerbaijan culture. Adding “Caucasian” toponomy to the historical Albanian name (Arran), according to some researchers, was related to the importance of comparing it to modern Albania situated in the Balkan Peninsula (surrounded by the Mediterranean, Greece, and Yugoslavia). However, according to other sources, its location area is called for covering the Caucasian area.

**Historical Digression**

It’s known that the history of Caucasian Albania is calculated before Christ, approximately from the III century. However, it doesn’t mean that Albania didn’t exist before the III century B.C. On the contrary, it's being a steady tribe formed a long time ago is doubtless. So, the geographical sources of Greece and Rome of the last centuries B.C. and the first ones A.C. gives valuable information about it. Strabon, Theophanes the Greek, Poseidon, Eratosthenes, Titus Libyan, Ptolemy, and others mentioned valuable notes about Albanians’ (Caucasian) lifestyle, its social structure, and religious economy, the country’s geographical situation, and partially its people’s culture in their works. (According to antique culture, the state system in Albania was founded in the I century B.C., according to the archeological research of the last ten years in the IV-III centuries B.C. and according to local ethic roots, it was founded by a local tribe.)

<p><b>Albaniya, Ἀλβανία, Ἰσδο, Աղվանք, اران</b>                  Kingdom, Vassal Kingdom, Sassanid satrapy                  BC IV century — B.C. 705  <b>The Capital:</b> Kabalaka Partav  <b>Languages:</b> Albanian  <b>Religion:</b> Polytheism, Christianity, Paganism  <b>Form of Government:</b> Monarchy  <b>Dynasty:</b> Aranis, Albanian Arshakis, Mehranis  <b>Inheritance:</b> Mussels Sajis Shirvanshahs</p>	
<p>Military flag of Javanshire</p>	

**Figure 1.** Information about Qafqaz Albaniya (Web 1)





**Picture 1.** Albania and neighboring countries (6<sup>th</sup> century - beginning of the 8<sup>th</sup> century) - Compiled by: I.S. Suleymanov (Web 1)



**Photo 1.** Kish Church, the oldest church in the Caucasus and Azerbaijan, founded by St. Eliseus (Web 2)



**Photo 2.** Ganjasar<sup>2</sup> Monastery, which was the residence of Albanian Catholicos from 1511 to 1836 (Web 3)

On the other hand, we have to search fragmentary information on our people’s life style, political position, and economical opportunities from the notes written on the works in Latin and Greek language on the basis of Rome invaders’ imagination having come for the purpose of military march. However, taking into consideration the objective

<sup>2</sup> Ganjasar (eng. Gandzasar) is a 13<sup>th</sup> century Christian Albanian monastery located on the left bank of Khachinchay, in the village of Vangli of the former Aghdara region (now Kalbajar). In the Middle Ages, the monastery was the central residence of the Albanian Apostolic Church. As a result of the first Karabakh war of 1991-1994, the territory where this historical monument is located is under the occupation of the Armed Forces of Armenia.



situation, we must state that the coincidence of the information on Caucasian Albania in the works of Latin and Greek languages is the exponent of this country's certain penetration and position at that time. Meanwhile, the Albanian sources having the opportunities to be emerged in the next centuries couldn't come to our times (in full form) and it establishes a lot of obstacles in the investigation of this country's history. Even in the middle centuries the Armenian sources confess that the Albanian alphabet and written language was founded on the basis of this language and alphabet. But unfortunately, not taking into consideration some little materials, a weighty monument on Albanian writing culture wasn't discovered. The three-volume book "The History of Albania" written by Moisey Kalankatly in Albanian at that period and "Chronicle of Albania" by Mchitar Gosh express the history of middle-aged Albania but they came to our century in Armenian because of some reasons. This situation naturally emerges a lot of difficulties and obstacles.

### Arguments

In scientific literature Albanian official language, the language of the ethnic groups living here, the matters of language group, their ethnic areal and most problems were the targets of the local and foreign investigators and scientists. Let's look through the directions of these arguments.

First; around the alphabet named "Albanian", the alphabet consisting of 52 letters, so the attempts of reading these epigraphic materials, searching the reading keys in different languages.

Second; around the problem of some oriental tribes being the Persian or Turkish which were named "skiff tribes" by the old Greece scientists; specially according to the sources these tribes were crossing through Albania at the time of a large migration in the VII-V centuries B.C. and established their empery here in a certain time and influenced the ethnic and language properties of this area.

Third; around the problem of the Albanians' speaking in 26 languages or 26 accents or dialect, according to Strabon's notes in his "Geography".

Fourth; around the problem of the Albanian language being in the Caucasian or Turkish language group, according to the views based on the objective or subjective explanation of the researchers' historical information, Azerbaijan's modern language map, ethnotoponymic or toponymic etymology.

Fifth; around the problem of the concept of "Albanian" language's including into one or some tribe languages one by one – with turn of their coming to power, or including into different tribes' languages gaining power in different times. It's possible to get acquainted closely with the views based on such discussions in Dyakonov M.M., Gumilyov L.N., Minorsky V.F. Melikişvili Q.A., Marr N.Y., Krımsky A.B., Trever K.V., Yampolsky Z.İ., Bunyadov Z.M., Mammadova F.C., Hajiyev T., Aliyev K., Yusifov Y. Vorosil Q and other's works. According to the scientists' views on the language problem, some of them - Trever K.V., Aliyev İ.H., Dyakonov İ.M. and others including the concept of Albanian language into only one language, justifying its being in Caucasian group consider it necessary to search the remainders of this language in modern *Udin*, *Khinalig*, *Griz* and the languages of minorities (in Caucasian language group). At the same time the opposite side - Geybullayev G.A., Hajiyev T.İ., Valiyev K.N., Seyidov M and others who include this language into Turkish group, justifying their views, mention that if Albanian people had assimilated and died its these or other elements could have remained in our modern language. Because the assimilating language always saves some elements of assimilated language in its system. Besides, those investigators (Geybullayev G.A. 1991: 58-76) try to justify these country's historical toponymy, "Alban" toponymy, the etymology of the Albanian special names seen in the sources in Turkish – Oguz-Gipchag languages.

Not being professional on history and not knowing the deepness of the historical facts we can't say which side is on the true position. We can only have a certain opinion on which of them is believable or unbelievable. However these ideas don't show an exact conclusion. Changing the direction of the research we tried to comparatively approach to the conclusion somehow by analyzing the musical achievements of the cultural aerals covering Albany. For this it's important to differ Albania's powerful southern neighbor – Persian culture which always tried to affect it from military-political, religious, cultural, finally economical points of view and the cultures of the states of Manna,

Atropatena, Midia covered the older period of time and their development levels. To comparatively analyze Armenian and Georgian culture to the south-west and north-west, Caucasian people to the north, skiff and Sarmat culture having the same border with them, and finally according to the sources, the Turkish and Hun culture being their neighbor from roughly III-IV A.C. and their sphere of influence to Albanian culture. Coming to the conclusion due to these attempts and generally being or not being able to approach the truth can be known only at the end of the research. At any time, due to lacking of the necessary materials, not to talk about music culture of Caucasian Albania having a special place in our country's, people's history and our allowing the minor written and a lot of archeological sources giving opportunity to gain a certain information to hide the truth from us would be the worst mistake. At this time the ones who try to appropriate our lands, generally our identity legally or illegally are ready to have our history, at the same time music history which isn't discovered yet with great pleasure. As it is seen the musical culture of Caucasian Albania which forms 1000-year level of our musical culture waits for its strict and detailed investigation.

The researchers investigating the Albanian history confess that the first and detailed information about Albania is given in Strabon's "Geography". Certainly, the explanations in the work are based on the results from the scientific-public sources by travellers, historians who live before his times or his contemporaries. Besides his contemporaries, we search the information about middle-aged Albanian history in the Albanian, Persian, Byzantine and Syrian sources translated into Armenian, Georgian languages. It must be mentioned that it's possible to get know wider explanations and views about them in Z.Bunyadov, F.Mammadova, T.Mammadov and other scientists, researchers' works who were Albanian specialist.

### **About Musical Culture of Caucasian Albanian**

Having the intention to approach all these matters as a musicologist, we intend to be away from all these problematic historical issues. We must mention that as a state the history of Caucasian Albania was discovered as a result of scientific researches, comparative investigations of archeological sources and investigators' scientific-theoretical analyzes only from the XX century. Although there are articles, researches about the historical, political, social-economical and somehow cultural life of Caucasian Albania, finally the monographies expressing its certain periods one by one, the lacking of the scientific literature on its musical culture is the main reason which makes us appeal this problem. About this problem a short and non-concrete is given in Prof. Nigar Alakbarova's book named "Azerbaijan music culture in ancient and early-middle centuries", in the part about Albanian music. The development of political-social relationships and economy in Caucasian Albania in the second half of the I millennium B.C., doubtless, affected the improvement of the music culture. But in historical sources there is no information about Albanian music and generally cultural life of it. We can put forward the idea on the information expressing Albanian life style, the archeological findings pointing its musical culture. An instrument found among things which belongs to the antique period and reminds the woodwind makes imagination on the instrument used in different ceremonies and beliefs at that time. It must be mentioned that according to the most sources, researchers consider the area of Caucasian Albania unchangeable not only in antique period, but also in early-middle centuries. So, the area of the northern Caucasian Albania covers till Darband in the north, till the Araz river in the south, till Iberia in the west and till the Caspian Sea in the east. Due to epigraphic sources of VII-VIII centuries (according to Albanian author Moisey Kalankatly, Armenian historian Moves Khorenatsy) its southern borders covered through the Araz river in the I century A.C. As Albanian historian mentioned, the borders of Albania weren't changed till the VII-VIII centuries. In the IV-V centuries because of the foreign political changes and northern tribes (Huns, Barsils) moving here the political-cultural centre of Caucasian Albania changed to the right bank of the Kur from its left bank. The center and church centre moved to Gabala from Partava. That's why the importance of the right side of Albania increases compared with its left side (Mammadova, 1986:116).

Different ceremonies were celebrated on different beliefs till Christianity if we talk about the antique musical culture in Caucasian Albania. Moisey Kalankatly mentions about ceremonies celebrated by Vachagan III who fought

against heathenism which spread here deeply in 25<sup>th</sup> part of his second book: “The ones who were singing elegy were killed by the order of the tsar” (Kalankatly, 1993: 272). This information shows that in spite of prosecutions and taken measures there were professional elegy-singers in antique age. In the author’s another work it was talked about the elegy dedicated to the murdered prince Javanshir by the poet Devdak. This elegy affirms that in such a period when the Albanian state was getting stronger and flourishing in the VII century the traditions of elegy-singing wasn’t forgotten. M.Kalankatly writes about the woodwind used in military invasions and its influences to human psychology in the 22<sup>nd</sup> part of his book (In bishop Gift’s letter to holy Vache who refused to be tsar for his religious views.): “At that time wild animals, different symbols, musical instruments, horns, heathen tribes with long spears like a wood attacked you. And your ecstasy’s voice was like the ecstasy of God’s angel Jabrail which will appear out of the sky in the Judgment Day” (Kalankatly, 1993: 200). From this descriptions it’s shown that the usage of the musical voices and instruments was a deep tradition.

### **About Musical Instruments the Caucasian Albanian**

The main difference between early-middle-aged Albania and its antecessors is its accepting Christianity as an official religion by Tzar Urnayr in the IV century A.C. Specially this fact was a new level in the development of Albanian culture, and mainly the musical culture of it. In this period, as a result of the increasing migration of Turkish Hun and Khazar tribes here, Albanian culture, mainly its musical culture enriched. According to researchers (the researcher A.Mammadov who investigates the national musical instruments admits it.), the roots of gobuz and tambur are related to the history of Hun and Khazar directly. (Mammadov, 2001:25). Taking into consideration the migration of Turkish tribes, mainly Huns to Albania from the IV century, it can be supposed that these instruments had been taken here by them. The scientist who investigates the history of musical instruments, orangologist S.Abdullayeva mentions that: “In Zagatala, Balakan regions, mainly in Tala, Jar, Goyam, Tulu villages the sources of the instruments called “tambur”, “dambur” which were different from our widespread instruments with their voice and appearance are related with Huns.” The author who describes this two-stringed instrument looking like gobuz mentions that tambur-player is accompanied by balaban player. Sometimes a drum-player joins them. Under the sound of tambur bayatis which were called a song by the local people were sung (Abdullayeva, 2000:20).



**Picture 2.** Gopuz: Ancient Azerbaijan musical instrument (Web 3)



**Picture 3.** Tambur: musical instrument (Web 4)



**Picture 4.** Balaban: Ancient Azerbaijan musical instrument (Web 5)

As M.Kalankatly admitted, besides the development of musical instruments, there were a lot of old beliefs. As a result of fights against these old beliefs at state level, the music related with these beliefs was persecuted. At this time the music of Christianity turns into a part of Albanian music culture. It's interesting that one of the main properties of antique Albania was the free activity of other beliefs and expressing it in their language in their area. Besides religious music, the certain information about folk, royal and military music can be got. The sayings of Byzantine emperor Lev IV: "If the number of your soldiers is less than your enemy's try to increase the number of butsin-players (a strong-voiced woodwind reminding horn and zourna) in order that the enemy could think your predominance. On the contrary, if you want to attack the enemy with your numerous army, decrease the butsin-players in order to puzzle the enemy." (Byzantine, 1989: 568). The presence of the horn-players in the Albanian army was approved by M.Kalankatly. (Kalankatly, 1993: 44). In early ages the information about Albanian folk music can be found in the written sources. Only in one source M.Kalankatly approved that prince Javanshir wanted to spend the holidays in the mountainous area among professional folk music players (Kalankatly, 1994: 144).



**Picture 5.** Zourna: musical instrument (Web 5)

When speaking about Albanian music culture, the discovery of these tribes' residences is one of the main factors that these people were autochthone. One of the main and discovered factor is the problem of their residences. According to the most sources, the researchers mentioned that the area of Albania was unchangeable not only in antique period, but also in early-middle ages. (depending on its developing or squeezing from time to time) The area of the northern Caucasian Albania covers till Darband in the north, till the Araz river in the south, till Iberia in the west and till the Caspian Sea in the east. Due to epigraphic sources of VII-VIII centuries (according to albanian author Moisey Kalankatly, armenian historian Moves Khorenatsy) its southern borders covered through the Araz river in the I century A.C.. As albanian historian mentioned, the borders of Albania weren't changed till the VII-VIII centuries. In the IV-V centuries because of the foreign political changes and northern tribes (huns, barsils) moving here the political-cultural centre of Caucasian Albania changed to the right bank of the Kur from its left bank. The center and church centre moved to Gabala from Partava. That's why the importance of the right side of Albania increases compared with its left side (Mammadova, 1986, 116).



**Picture 6.** Tar: musical instrument (Web 6, 7)

In order to get the close models to Albanian music we can gain the general real view and consonance by deep investigation the development principles of all music cultures having opportunity to affect Albanian music somehow and discovering their effects on it. Certainly, we consider it purposeful to do this interesting and difficult investigation in a certain period.

Speaking about the antique music culture in the area of Caucasian Albanian some ceremonies were taken place here relating to different beliefs pre-Christianity (like in other cultures). Moisey Kalankatly mentions about ceremonies celebrated by Vachagan III who fought against heathenism which spread here deeply in 25<sup>th</sup> part of his second book: "The ones who were singing elegy were killed by the order of the tsar" (Kalankatly, 1993:272). This information shows that in spite of prosecutions and taken measures there were professional elegy-singers in antique age.

### **Conclusion**

Speaking about the situation of music culture and its role in Caucasian Albania covering a millennium in our people's history, culture, and historical music culture, we must take into consideration that the monotonous development of the Albanian music culture was impossible in this area where different cultures crossed with each other. The elements coming outside affect its development too. Albania in relation to Turkish, Persian, and Caucasian languages differs in the colorfulness of its traditions. It was proved by discovered graves covering the same period and very different burial customs. The multicolored composition of laden-intonation specific to Azerbaijan music culture being the heir of Albanian music history takes its start from this music in the broad sense. And that's why paying attention to the laden-intonation properties of Modern Azerbaijan music we witness widespread Arabian lads, on the one hand diatonic, on the other hand, pentagon, triangle, and their enrichment together. Only in comparing Azerbaijan mughams with similar genres – Mukam, Makom, etc. of other peoples, we can feel the serious difference between their intonation structures. With the concreteness of the views, Azerbaijan music coming from the traditions of music culture with different roots is the result of synthetic music formed from Albanian music. In this area, the tribes integrated firstly in one union and then around a state with a steady system that has different ethnic-language-culture areas has formed synthetic nationwide culture from various private ethnic cultures. The root and the reason of the multiteity in the sphere of the laden-intonation of our national music must be found out just here. The researcher and composer Z.Koday approved the views about Hungarian music: "The Hungarians have changed through years. Besides, like in the language the Hungarians saved the main forms in old music being general with relative nations." (Z.Kod.1961:33). The research based on Azerbaijani ideology serves the national politics of Azerbaijan Republic from the point of view of the historical-ethnographic, national-cultural values, related to minorities and ethnic groups coming from Caucasian Albania up to now. In studying these peoples we can prove Azerbaijan lands be the residences of Turkish ethnic groups and minorities according to historical, ethnographic, and musical samples. The investigation of the music culture of Caucasian Albanian which creates the bridge between past and present days of Azerbaijan people affirms having indestructible ties between the deep roots of Azerbaijan culture and at the same time and old shumer-turkish-azerbaijan cultures.

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## Research Article

# Russian romance: synthesis of classical and folk music at the beginning of the 19<sup>th</sup> century

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### Abstract

The rise of interest in traditional folk culture sparked by romanticism at the turn of the 18th and 19th centuries determined the formation of a unique style in classical music – Russian romance – which incorporated western classical music traditions and Russian folk music. The aim of this research was to study the history and distinguishing features of Russian romance of the early 19<sup>th</sup> century. The selected romances composed by Alexander Alyabiev, Alexander Varlamov, and Mikhail Glinka were analyzed by the methods of music discretization and compositional analysis. The discretization method, which consists in breaking up a piece of music into relatively simpler and smaller parts, has been used to analyze harmony, modulation, counterpoint, and the development of small melodic motifs. Compositional analysis was used in order to evaluate the piece in terms of authors' intention and authentic style. As a result, the elements of classical music such as Alberti bass, tonal scales, modulation, and square period, and the elements of Russian traditional music – large ascending and descending intervals, syncopation, variational development, musical ornaments and embellishments – were identified in the selected pieces. The combination of classical form and a sentimental nature of declamation defines the stylistic feature of the selected romances.

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### Introduction

From the 18<sup>th</sup> century until nowadays Russian classical music represents a synthesis of styles: classical music which entered Russia in the early 18<sup>th</sup> century by the decision of Peter the Great; Russian folk music which has always been an essential and integral part of Russian people's life and started to interfere classical songs, operas and instrumental music at the turn of 19<sup>th</sup> century; and church music utilized in a form of psalms and jingle bells in the world-known works of Glinka, Rimski-Korsakov, Mussorgsky, Rachmaninoff, Taneev and many others.

In the 18<sup>th</sup> century, the principal institute responsible for art was the Russian imperial court, introducing to the aristocracy new European customs and fashion (Klimenko, 2015, p.509). Famous musicians and ensembles were invited to Russian Empire to bring from Europe the best in terms of music – Italian and German operas, instrumental and vocal music, romances on French poems and lyrics. By the end of the 18<sup>th</sup> Century, classical music was an integral part of the nobility's and high society's life. However, neither vocal nor instrumental music played in Russia at the beginning of the 18<sup>th</sup> century was Russian by its origin. The music composed by Russian musicians of that time was based on European traditions and was notable for its low variability and novelty.

While the court nobility imposed Western music tradition, there were new and progressive Russian public figures who spread the traditional art, contributing to strengthening national identity (Klimenko, 2015, p.509). By the end of the

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first quarter of the 18<sup>th</sup> century, a new type of secular lyrical song appeared which reflected changes in the lifestyle and thoughts of Russian society. Aristocratic salons of St. Petersburg sounded sentimental romances, lyrical songs, love poems created by and amateur poets (Klimenko, 2015, p.510). The fashion for the song's book grew promptly and Russian romance gradually integrated into professional musical life.

In the early nineteenth century, a new direction of romanticism in Russia developed rapidly and had a profound effect on the fate of music (Tursunova, 2021, p. 78). Dissatisfaction with the injustice of social inequality, dreams of individual freedom and freedom of expression were reflected in Russian romanticism as an independent trend. In particular, Russian romantics expressed the ideas of spiritual and personal identity in their works of art. They tried to arouse interest in Russian history, historical songs, tales and legends. These aspects of romantic aesthetics served to enrich the existing styles of Russian music and language in the works of composers of the early 19<sup>th</sup> century.

At the turn of the 19<sup>th</sup> century, the development of romanticism in Russian literature extremely diversified the genre and content of national literature (Klimenko, 2015, p.510). Folklore served as a source of realistic expression, language and literature stuffed with authentic characters. Lyrical songs were greatly influenced by the works of new talented poets such as Pushkin, Mikhail Lermontov, and Fyodor Tyutchev – the most significant and important Romantic Russian poets who were later called the poets of the Golden Age of Russian Poetry (or Age of Pushkin). The combination of their poetry and vocal chamber music turned Russian romance into a national phenomenon. The Golden Age of Russian Poetry fostered talented romance song composers, such as Alexander Alyabiev, Petr Bulakhov, Alexander Varlamov, Alexei Verstovsky, Alexander Gurilev, and Nikolai Titov. Over time, the Russian romance replaced the early sentimental lyrical songs, made changes to the repertoire and became widely popular among people of different social strata. Romance marked the beginning of a new era of Russian lyrical song and laid the foundation for subsequent generations of Russian composers (Klimenko, 2015, p.510).

However, the musicology studies on the topic of vocal chamber music of the 18<sup>th</sup>-19<sup>th</sup> century for a long time attracted the attention of researchers relatively rare. In the works of Soviet scholars, who essentially discovered the rich heritage of Russian music of the 18<sup>th</sup> and early 19<sup>th</sup> century, a modest miniature genre of Russian song was naturally overshadowed by the broader, diverse art of opera (Levasheva, 1984, p.184). In addition, the same study of Levasheva (1984), the author suggests that the early forms of romance was largely influenced by the prejudice according to which the romance of the 18<sup>th</sup> - early 19<sup>th</sup> centuries was considered an exclusively imitative, classical expansion artificially introduced into Russia.

Despite the fact that the genre of Russian song itself was an integral part of life and culture, the lyrical song-romance was hardly studied until the middle of the 19<sup>th</sup> century. Considering the efforts of Soviet scientists, musicologists, and literature scholars, comprehensive musical and historical analyses are available these days. In the works of N. Findeisen, V. Asafiev, and then Y. Keldysh (1983, 1984, 1988), B. Levasheva, (1984), B. Dobrohotov (1985), L. Butir (1986) and other authors, this area of musical heritage unexpectedly revealed its true artistic value and found a truly scientific coverage. The work of musicologists-historians mentioned above was accompanied by literary studies, in which Russian song genre gradually won a deserved place. These days, the genre of Russian romance attracts the historian of literature as a genre of the widest use, receiving a direct response in the hearts of people, as a genre of simple, unpretentious art (Levasheva, 1984, p.184).

The article examines the features of Russian romance and, given the fact that the study of Russian folklore remains in the sphere of the Russian-speaking literature, aims to spread knowledge about Russian cultural heritage abroad. The romances "The Nightingale" (1825) by A. Alyabiev, "Mountain Heights" (1849) by A. Varlamov, and "Reassurance" (1825) by M.Glinka were selected for the current analysis which is supported by the comments of prominent composers and ethnomusicology researchers.

### **Russian Romance**

The term *romance* first appeared in Spain and originally meant a secular song or a ballad in Spanish (Vasina-Grossman, 1978, p. 694). Soviet and Russian literature scholar and philologist Mikhail Leonovich Gasparov (2001) described

romance as a genre of lyrical-epic poetry that had developed by the 14<sup>th</sup> century in European folklore on the basis of the lyrical-epic form of narrative and transformation of knightly poems. From the beginning of the 18<sup>th</sup> century in France, then in Germany, Russia, and other European countries, romance transformed into a poetic genre: a particularly melodic lyric poem (as well as a poem accompanied by music), and a genre of vocal music.

With the influence of romanticism and spread of classical music in Russia in the early 18<sup>th</sup> century, romance was introduced to the nobility and elite as a vocal composition of the pastoral genre written to French lyrics (Vasina-Grossman, 1978, p. 695). Gradually, romance acquires a broad meaning and becomes synonymous with a solo chamber song with instrumental accompaniment, written on the poetic text of a lyrical nature (Butir et al., 1986, p. 209). Singing passionate songs became a secular fashion that was reflected in the literature of the first decades of the 18<sup>th</sup> century.

By the first quarter of the 18<sup>th</sup> century, a new love-lyrical song went beyond the boundaries of aristocratic salons, penetrating into wider circles of the bourgeois population, which affected its vocabulary and figurative structure. The classical and traditional were mixed and intertwined: ponderous religious language, slavonicisms (old Slavonic words) were combined with courtly book tongue, with numerous polonisms (old Polish words) and ukrainianisms (old Ukrainian words), with the use of foreign words and expressions (Keldysh, 1984, p. 156). The stylistic duality and variegation of lyrics were reflected in music as well. Folkloric language coexists with quotes from psalms, and rhythms of classical European dances that came to Russia with assemblies, balls, and other forms of new secular everyday life. A mournful love poem would be accompanied by a carelessly light and graceful dance melody; and words of an ardent confession of passionate love would be followed by a ponderous melody (Keldysh, 1984, p. 157). Referring these features to a love-lyrical song “Ah, my shine, slide” (“Ah, svet moi goriki”) Keldysh (1984) criticized the song for its compositional cliché and commonplace content (Semevskiy, as cited in Keldysh, 1984, p. 155).

By the end of the 18<sup>th</sup> century, an independent genre of Russian romance is being formed and associated with a certain Russian folk tradition. The artistic form of romance is enriched and improved, and the sensitivity of love-lyrical narration is gradually replaced by more subtle and in-depth elegiac themes, lyrics of meditation and reflection, sometimes acquiring the character of a monologue. The naive pastoral specific to the romance of the 18<sup>th</sup> century disappears: it is gradually being replaced by a more strict, sublime idyll (Keldysh, 1984). The poetry of early romanticism puts forward a new dramatic genre of ballad filled with theatrical figurativeness. As a new word, dictated by a common desire for a national character, Russian romance reveals bright features of local colour - oriental, gypsy, Italian and Spanish.

The process of romance genre enrichment is studied and disclosed in multiple author work “Russian Music History” (Keldysh, 1984, Butir et al., 1986). According to Keldysh (1984) synthesis of styles went in parallel with the crystallization of certain musical and stylistic patterns, which were firmly entrenched in vocal creativity and in the most significant way influenced the entire intonational structure of Russian music in the first half of the 19<sup>th</sup> century. The first and most important sign of stylistic renewal was the broad melodic development characteristic of Russian folk music. Flexibility, plasticity of intonations implied a specific vocal performance. Melody of romance easily fits into the range of the voice, and is defined by the rhythm of human breath, and depicts intonation of expressive speech. As an integral component of Russian romance, diverse music ornaments and embellishments enrich the musical texture of songs. In the style of the “Russian bel canto” of this time, there are not external layers, but, on the contrary, contribute to the expressiveness of musical speech. Typical to the genre were exquisite grupettos that smoothly carry the melody upwards, or expressive grace notes that give the performance a kind of sobbing tone. The repetition of the last two lines at the end of the first and second quatrain causes a corresponding extension of two or four measures, in which the main, climax of romance often appears. In some cases, the poetic-musical stanza consists of four verses and fits into the framework of the period. Every music phrase is harmonious, classically measured and logical. The rhyme is emphasized by a cadenza, the stanza follows a simple two-part structure, and each verse is separated by a caesura pause.

There are frequent cases of exact melodic correspondence between cadence and rhyme (Keldysh, 1984; Butir et al., 1986).

Such harmony and logical construction fully met the aesthetic requirements of Russian classical art of that time. Soft sensitivity, the languor of lyrical outpourings in a sentimental romance organically combined classical clarity and harmony of form.

Composers of the early 19<sup>th</sup> century – Verstovsky, Alyabiev, Gurilev, Varlamov, Glinka and others – appealed to a wide stratum of listeners. They strived to convey improvisation of a lyrical song in a flexible, patterned wide melody. Being limited in expressive means such as a transparent and simple piano classical accompaniment, a vocal melody that rotates in the middle register and does not require a wide range of an operatic voice, without destroying the internal articulation of a stanza, composers sought to convey the music of poetic speech by accentuating or extending “essential” words and easing some of the rest (Keldysh, 1984). The folk-specific intonational formula was a special technique of melodic ostinato, a long singing of the syllable, which increases the semantic meaning of the spoken text. However, the composers did not strive to reproduce the melodic structure of the Russian folk song in all its purity and rigor. Elements of an old peasant song are mixed with sensitive romance melody, with the emotional openness and pathos of gypsy singing, with everything that formed the basis of urban musical life. Alyabyev's sincere songs, Varlamov's passionate lyrics, and Glinka's musical illustrations reveal a picture of the life of the Russian people and, more broadly, the desire to penetrate the space of the human soul. And the way, in which folk elements were synthesized into the classical form of romance, will be examined in the examples below.

### **Problem of Study**

Musicological examination of Russian music in the early 19<sup>th</sup> century has not been encountered much. Because the theories about the character of this period have not been discussed much. The problem of this research;

- Is the thesis of the beginning of the 19<sup>th</sup> century that Russian music a synthesis of classical and folk music true?
- How is the reflection of this thesis in the important Russian novels of the period?

### **Method**

This research was designed in the form of document analysis, one of the qualitative research techniques. In order to examine the research problem, socio-culturally influential novelists and novelists at the beginning of the 19<sup>th</sup> century were selected. Because these criteria have been put forward in terms of the accuracy of the phenomenon, its reflectability of the period, and its representation of the entire population in the description of the musical culture of the specified period.

In addition, the following method was used in the analysis of the musical works of the early 19<sup>th</sup> century.

### **Results**

In this section, the novels and musical works in the novels and their analyzes are presented as a source for the description and analysis of Russian music in the early 19<sup>th</sup> century.

#### **Alexander Alyabiev**

Alexander Alexandrovich Alyabiev (1787-1851) is a composer of 6 operas, chamber instrumental and orchestral compositions, music for ballet and theatre, and more than 180 romances. Alyabiev is most famous for his romances, many of which, for example, “The Nightingale” to the lyrics of B. Delvig, “I see your image” to the poem of J. Goethe, “Two Ravens” to the poem of A. Pushkin and others can be attributed to a number of the most outstanding examples of vocal lyrics.





**Photo 1.** Alexander Alexandrovich Alyabiev (1787-1851) (Web 1)

It took Alyabiev years to collect, arrange and publish genuine folk songs and instrumental melodies – from Russian and Ukrainian to Caucasian and Central Asian. Alyabiev combined his arrangements into vocal cycles that had artistic significance, for example: “Asian Songs” (two Bashkir, Kyrgyz, and Turkmen songs), “Tatar Songs” (six instrumental melodies and one vocal), “Mountain Songs” (Keldysh, 1988, p.30). On the other hand, the same folk tunes served him as auxiliary or the main thematic material for his operas, symphonic, piano, and chamber vocal works. Keldysh described Alyabiev’s composition method as follows;

The remarkable sensitivity and breadth of views on musical and poetic folk art, the fundamental unwillingness to see in Eastern music only the sphere of some generalized exotic orientalism, and the desire to comprehend the folk songs of the East “from the inside”, understanding the soul of the people who created them - all these qualities distinguish Alyabiev from most composers of his time and makes him a predecessor of the Russian classics (Keldysh, 1988, p.30).

Alyabiev composed his most outstanding romance “The Nightingale” during his imprisonment for a false accusation of murder and alleged ties with the Decembrists (1825-1827). Due to the success of the romance, the image of a nightingale – the winged herald of love, the personification of the artist-singer – has become an invariable character in Alyabiev’s vocal works and is firmly associated with the image of the composer himself.

The music of “The Nightingale” is the very essence of Alyabiev’s lyricism, in which the widespread intonations of urban life are refracted through his unique composition style. A subtle combination of classical romance with the implementation of folk intonations and melodic development creates a holistic work. Folk and classical elements are intertwined: the abundance of grace notes, grupettos, and chromaticisms in the melody, the intonation of descending and ascending intervals of sixth and sevenths in the cadence, classical functional harmonies, and the square constructions (Picture 1). The main theme of the romance is a slow lyrical melody with improvisational variational development. At the end of the romance, a fast dance rhythm followed by a fiery piano passage forms a single line of dynamic climax, striving towards the end. Such a sequence was common for the concert arrangements of folk songs that were widespread at the beginning of the 19<sup>th</sup> century (Keldysh, 1988, p.45).

The structure of the composition is based on the variational and modal development of three motifs, with the first of them being the main one. The stages of melodic development in Alyabiev’s romance are similar to the ones in Russian folk songs: chant (1-4 bars), development (5-16 bars), and coda. The first part of the romance is slow in *Andante con espressione* with *rubato* character specific to Russian lyrical song. The modal-harmonic structure of the song is based on the relative keys of tonal scales: Re minor - Fa major and Do major - La minor as depicted on Picture 1. These features are in a “trichord” relationship with each other, which is very typical for Russian folk songs. Ascending and descending large intervals bring the element of sigh to the song (Notes 1).

**СОЛОВЕЙ**

Слова А. ДЕЛЪВИГА

Andante con espressione

Re-minor

Fa-major

Do-major      La-minor

sostenuto

A	Descending large interval (intonation of a sigh)
B	Gradual movement of the melody
C	Ascending large interval
D	Syncopation
E	Grace note
F	Grupetto

**Notes 1.** Displaying of the notes of “The Nightingale” by A. Alyabiev (Bars 1-18) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

The piano accompaniment and harmonisation are done according to the classical tradition; the base tone in the left hand’s part is followed by the harmonic accord, broken chord, or arpeggiated accompaniment for the right hand. Most Russian romances of that time are based on the harmonisation and structure specific to the classical tradition. In the second part of the romance, with a change of tempo to *Allegro vivace*, with the swirling piano accompaniment and its syncopated rhythm, the influence of the gypsy song, which was widely popular in the 1820s, seems to be manifested. Gypsy style in tempo, dynamism, rhythm, and texture of the composition prevail as the work approaches the end. Simple at first glance, the piano accompaniment repeats the main theme echoing the vocal melody as if a nightingale replies to a girl. The image of the night singer includes various melismatic decorations (grace notes, grupettos) in the melody, as well as chromatic IV in the piano part (Notes 2).

Allegro vivace

А Со - ло - вей мой, со - ло - вей, го - ло - си - стый

со - ло - вей! Со - ло - вей мой, со - ло - вей,

го - ло - си - стый со - ло - вей!

А Gruppetto  
 B Grace note  
 C IV+  
 D Syncopation

**Notes 2.** Displaying of the notes of “The Nightingale” by A. Alyabiev (Bars 19-41) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

The success of “The Nightingale”, first performed on December 7, 1827, in Moscow was overwhelming. Russian and foreign artists, gypsy singers, and people of various social strata would sing the romance’s motif; it was set-in in Rossini’s opera “The Barber of Seville”. There were a number of vocal and instrumental arrangements of “The Nightingale”. The piano transcriptions of M. Glinka and F. Liszt are among the most famous.

### Alexander Varlamov

Alexander Egorovich Varlamov (1801-1848) was a Russian songwriter who composed about 200 romances and songs for the texts of more than 40 poets. The folk origins and urban roots of Varlamov’s romances distinguish him as one of the masters of Russian romance. Varlamov’s songs became a true emotional reflection of the era, representing the broad strata of Russian society, and unique phenomena in poetry and literature (Listova as cited in Keldysh, 1988, p.147). Varlamov’s romances were extremely popular at the beginning of the 19<sup>th</sup> century.

Paying great importance to the truthfulness of feeling in singing, Varlamov appreciated the professional skill of singers. He had a relatively small range of voice, yet a gorgeous voice (tenor) soft in timbre, expressive and sincere

(Keldysh, 1988, p.148). Varlamov was also very famous as a vocal teacher. Many years of teaching experience were reflected in the "School of Singing" published in 1840. This was the first major work in Russia on the methodology of teaching vocal skills.



**Photo 2.** Alexander Egorovich Varlamov (1801-1848) (Web 2)

Varlamov's music inherits romantic aspiration, passion, and expression, filled with a lively feeling of a freedom-loving soul rushing towards the light (Keldysh, 1988, p.149). At the same time, romantic pathos invariably acquires a brightly national imprint in Varlamov. Apollon Grigoriev, a contemporary of the composer, shrewdly identified the origins of this phenomenon;

*Romanticism and, moreover, our Russian romanticism, developed and molded into our original forms, was not a simple literary, but a life phenomenon... Let the romantic trend come from outside, from Western life and Western literature, it found in Russian nature the soil ready for its acceptance (Grigoriev as cited in Keldysh, 1988, p.154).*

Also, Varlamov's music represents specific Russian romantic ideas of disappointment, doom, the conflict between dreams and reality, annoyance from deceived hopes, and aching melancholy. Defining the essence of music, Varlamov connects this concept with the folk national basis: "Music needs a soul ... the proof is our folk songs" (Varlamov as cited in Keldysh, 1988, p. 154).,

The romance called "The Mountain Heights" and dated 1849 was composed for Goethe's poem translated by M. Lermontov is one of the examples of subtle and poetic pastoral lyric romance. "The Mountain Heights" is a sad reflection of death, which brings eternal peace. Although death is mentioned in the text in the last stanza, the calmly contemplative mood is not disturbed in any way in the music. The melody of the romance is circulated within fourth and fifth intervals, revealing effortless and soft intonation of a human voice.

The harmony is simple (alternating tonic and dominant sometimes on the same bass, with a short deviation to subdominant). As a notorious element of Russian folk music, the romance possesses much embellishment such as trill, grace notes, and grupetto (Notes 3).



## ГОРНЫЕ ВЕРШИНЫ

Слова М. ЛЕРМОНТОВА

А. ВАРЛАМОВ

Andante (♩ = 40)

Гор-ны-е вер-ши-ны

спят во тьме ноч-ной, ти-хи-е до-ли-ны пол-ны све-жей

мглой, гор-ны-е вер-ши-ны спят во тьме ноч-ной,

A Grace note

B Trill

C Ascending sigh

D Descending sigh

**Notes 3.** Displaying of the notes of “The Mountain Heights” by A.Varlamov (Bars 1-20) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

This vocal miniature, written in a major key and 2/4 time signature, begins with an eight-bar piano introduction, which is built on intonations of the main thematic material of the composition. The composition is built in the classical tonal system with a simple chord progression. The period consists of four bars with two two-bar phrases (2+2) each of which begins with dominant harmony resolving to a tonic. The melodious yet tortuous tune begins with an ascending interval of seventh, supported by a rhythmically measured accompaniment. Trills bring to music lightness and pastoral character, while large ascending intervals of seventh at the beginning of the phrase remind the audience of the folk nature of the romance. The piano accompaniment consists of Alberti bass in the right hand and base tone in the left one, simply harmonised. The second motif repeats the tune, but on different melodic material. Following this, as a link



between the stanzas of the poetic text, the composer again inserts the theme of the introduction, after which the continuation of the romance follows with a melodic line based on the motif of the second theme of the first movement. The miniature ends with a piano part based on the introduction, which gives the composition certain completeness.

### **Mikhail Glinka**

Mikhail Ivanovich Glinka (1804 – 1857) is a Russian composer generally acknowledged as the founder of the Russian school of singing and founder of Russian classical music. The composers of the 18th - early 19th centuries in their searches relied mainly on the classic tradition, with its integral principles of the harmony function, modal-tonal thinking, and instrumental arrangement. These norms of musical classicism were the ground for Glinka in his early years. But the influence of classicism, pre-romanticism, and then romanticism was overcome by Glinka with an inner sense of the identity of Russian art, a sense of artistic duty to the Motherland, and an inescapable desire to “compose Russian” (Keldysh, 1988, p. 185). M. Glinka said - “These songs which I heard in my childhood, might later have influenced my interest in folk Russian music” (Bagdaurov, 1950 as cited in Klimenko, 2015). On the slope of his life, Glinka expressed his creative credo in a few words recorded by A. N. Serov: “He creates music, and we, artists, only arrange it”(Serov, 1892 as cited in Keldysh, 1988, p. 188).



**Photo 3.** Mikhail Ivanovich Glinka (1804 – 1857) (Web 3)

Glinka’s compositional method was rooted primarily in the new quality of style synthesis. Not limited to quotes from urban songs, which usually served as the main reference for his contemporaries, Glinka looked deep into the origins of folk songs and developed not the original folk tunes but the principles of folk music. He was the first to comprehend the most important, fundamental foundations of Russian modal thinking, the principles of sub-voice polyphony, the flexibility of rhythm and period, and free variational development. Y. Neverov – a Russian writer, publicist and reviewer – wrote:

*(Glinka) deeply dived into the art of Russian folk music, noticed all its peculiarities, studied it and assimilated, and then gave complete freedom to his own fantasy, which took the form of purely Russian native images; listening to his operas, people tried to recall which Russian song this or that motive was taken from, and did not find the original. This is flattering praise for our maestro; indeed, there is not a single borrowed tune in his opera; but all of them are clear, understandable, and familiar to us only because they breathe pure kinship because we hear native sounds in them (Neverov, 1955, p.338).*

In the letter to composer V. N. Kashperov, Glinka noted:

All the arts, and therefore music, require: 1) feelings (L'art c'est le sentiment) - this is obtained from inspiration from God and 2) *forms*. Form - means *beauty*, that is the proportion of parts to compose a harmonious whole. Feeling gives the main idea; form - clothes the idea in a decent, *suitable* robe. Conventional forms, like canons, fugues, waltzes, etc., all have a historical basis. *Feeling* and *form* are soul and body (Glinka, 1977, p.76).

These words describe the concept of Glinka's method, meaning the harmony of "feeling and reason", "emotional and rational" in art. The method of artistic synthesis allowed the composer to analyse and generalize the specific aspects of Russian folk music and Russian speech and rebuild them in harmonious classical forms. At the same time, his style is distinguished by rare unity and generality: neither eclecticism nor the sign of variegation. The nature of his style is most clearly manifested in the main, defining element of all of Glinka's music: his melody (Keldysh, 1988, p. 189).

Glinka's melody distinguishes by a pronounced melodiousness. It has a special smoothness, and cohesion of intonations, originating in a Russian song. The motifs are connected with the folk song system in the typical intonation turns of Glinka's flexible melody: sixths and hexachordic chants, fifth-tone ascending intervals, descending fifths which are specific to Russian folk music.

The simplicity of texture, effortless performance and absence of masterful passages distinguish Glinka's both early and late romances. However, perfect vocal skill technique was required from the performer. Wide cantilena and expressive declamation, the richness of timbre colouring, and fine gradation of dynamic shades are the challenges for the singer. Romance-Elegy "Reassurance" composed on the lyrics of Yevgeny Baratynsky in 1825 belongs to Glinka's early romances. With great sensitivity, Glinka reflected the complexity of disappointment and hope of the poem, which he was able to convey through romance with simplicity. In the first quatrain, it is a minor, a measured rhythm of calm speech, a sad echo of a disillusioned person. In the second part, there is a character of awakening, take-off, and excitement. The emotions are expressed simply and restrainedly, in a classically balanced form, and only the soft reverie, the soulfulness of the lyrical tone speaks of the maturing attitude of romanticism.

The form of the romance is strophic, with an introduction and a coda. The introduction belongs to the piano part and contains a peculiar intonation and tonal-harmonic synopsis of the romance. Flexible, plastic, cantilena beginning with ascending sixth intonation, and intonations of suspensions fill the music with sensitive folk sighs (Picture 4). The romance structure represents a square form of two periods  $8+8(+4)$  as the second period has a four-bar extension due to deceptive cadence. The first half of the stanza is completely harmonious with the prevalence of La-minor. The mood of melancholy and sadness prevails. The feeling of disillusionment is intensified by the declamatory nature of the melody. Besides arpeggiato and accord repetition, the piano accompaniment has an important artistic role in leading independent melodious line and supporting the vocal part by entering into an expressive musical dialogue with it (Notes 4).

**НЕ ИСКУШАЙ МЕНЯ БЕЗ НУЖДЫ...**  
ЭЛГИЯ

Слова Е. ВАРАТЫНСКОГО  
Moderato ♩ = 96

A Ascending large interval  
B Suspension, intonation of "sigh"

**Notes 4.** Displaying of the notes of "Reassurance" by M. Glinka (Bars 1-18) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

In the second stanza, on the one hand, the deviation in Do-major brightens the expression; on the other hand, tension grows in the harmony (diminished VII°6), in the melody, there is a great reliance on the declamation (Picture 5). This section is emotionally opposed to the first one. The calm, static mood is replaced by an active dynamic declamation: the range of melody movement increases and chromatisms appear in it. Accelerated pulsations of the accompaniment, colourful changes of keys and bright turns of harmonies give the music either excitement, passion, or a feeling of confused, uneven breathing. This increase in expression is confirmed by an intonational chromaticity. Certain emotional upsurge followed by a wave of decline interrupted by deceptive cadence leads to a perfect cadence, ending in a gruppetto. The romance ends with a short piano postlude based on the introduction pattern. It gives the whole work completeness and balances the form.

мо - те не тре - вожь! Я сплю, мне сладко у - сы.пленъ - е, за -

будь бы - ва - лы - е меч - ты: в ду - ше мо - ей од - но вол -

лень - е, а же лю - бовь про - бу - дить ты, в ду - ше мо - ей од - но вол -

лень - е, а же лю - бовь про - бу - дить ты.

A VII<sup>o</sup>6  
 B C+  
 C Sub voice  
 D Grupetto

**Notes 5.** Displaying of the notes of “Reassurance” by M. Glinka (Bars 36-50) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

### Conclusion

Based on the contribution of the first Russian romance composers, Russian tradition was implemented as a synthesis of classical and folk music. As follows from the analysis, the selected romances possesses:

- The melodiousness and plasticity of melody movement, variational development of melody which come from Russian lyrical songs,
- The melody movement within fourth and fifth intervals inherent to human speech range, effortless and soft intonation and motion dictated by the natural rhythm of breathing and expressive speech,
- Ornaments and embellishments in both vocal and piano parts infusing oriental colouring,
- Sigh-alike large descending and ascending intervals specific to folk lyrical and “crying” songs,
- Classical harmonization and tonal system of composition and,
- The square form of the periods.

As follows from these 6 elements, present in all selected pieces, the Russian romances of early 19<sup>th</sup> century inherited the features of both European music and Russian tradition of folk song. The heritage of great Russian composers of

the second half of the 19th century and the beginning of the 20<sup>th</sup> century, such as Tchaikovsky, Borodin, Rimski-Korsakov, Mussorgsky, Rachmaninoff, and others, was based on the foundation laid by the composers of the early 19<sup>th</sup> century - Alyabiev, Gurilev, Varlamov, and Glinka. It is difficult to overestimate their role as composers who pioneered a new, distinctive direction in the development of Russian music and professional singing, and became generally acknowledged as the founder of the Russian school of singing.

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**Photos**

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## Research Article

# Performance, impact and recommendations for video-assisted violin education

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### Abstract

This research was done to investigate the effects of developing technology in the subject violin education within music education. In the study, the students of the control group who took the subject violin course were given violin courses, and the study group students were taken with different and multi-camera angles prepared by the researcher in addition to violin courses, and the course videos containing special effects, which follow the narrative, subtext, stolen note, were prepared. While these videos are being produced, an environment with no image and noise pollution is set in the area where the video was taken, high audio and video quality is used, and custom video preparation programs have been set up and completed. This study uses an unselected pattern with a sonnet control group. The study was conducted with 10 people, and 10 people with 20 people to form the control group. As a data collection tool, the researcher used the gradual scoring key prepared by the researcher to evaluate the performance of Mozart's "Morgen Kommt der Weihnachtsmann" tune. The student performance recorded in the video has been evaluated by three experts through the graduated scoring key prepared. In the analysis of the data, the number of participants in the experiment and control groups has been taken into account to use a non-parametric test, the Mann-Whitney U test. The study revealed that the experiment group, composed of the self-violin students who received video support, was more successful than the control group. In the subject violin training, video course research should be developed by further research over the coming years. Violin, music, for the expansion of art education; the displaced province, district, etc. due to developing technology it is recommended to search for video, online (online) training in locations.

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## Introduction

Music is a cultural movement. Culture is a process, not a product, but an ongoing action (McGregor, 2000). The art of music has been fed from many different branches in history. This interaction with different disciplines has enriched the content of music, contributing to the fascinating beauty of music. For example, French pastor Mersenne, who has made a reputation for Mathematics, determined the frequency that corresponds to the pitch in which the voice belongs, and said that the sound coming out of the string (the note) is in reverse proportion to the length of the string (Feyzioğlu, 2004). Researchers also point out that music is being used socially and individually for other areas and purposes in the subjects' philosophy and kinesthetic field education (Mercin & Alakus, 2007).

Amateur music training is called the training that individuals receive at their own request without any obligation. It is known that the word amateur is derived from the Latin word "Amo". For amateur music education, it is known that it aims to provide the musical behaviors necessary to provide relaxation, stress disposal, pleasure and satisfaction

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to those who are willing to learn (ages, 2011). Examples of amateur music courses include websites, online instructors, private music courses, school clubs. For individuals who have amateur music education, the lack of age, talent and test anxiety can be shown as an advantage for this training (Kesendere, 2017). It is thought that the primary purpose of amateur music education is to play or sing songs with melodies that sound good. The disadvantage of this training can be given as there is uncertainty about how long individuals will continue with the subject music education (Kesendere & Acar, 2018). As a researcher, I would like to point out that it is important for amateur students to learn the basic information that can and can be self-sufficient.

### **Music Education and Technology Usage**

One of the first studies for remote violin training can be shown as an example of the “Training in letters” practice conducted by Günay and Ucan in Turkey in 1974. They studied the training by conducting a study called “Content Analysis for the Training of violins in letters” by Canbay and Nacakci (2011). The results of the analysis, analysis and analysis of the materials prepared for the violin courses used in the violin training were evaluated in the letter beginning in the 1974-1975 academic year. The research uses content analysis and descriptive analysis. According to the results of the study, the letter-to-letter teaching model, which many of the workshop instructors may approach with caution, was prepared by the authors of the letters as a result of important studies. In the study of Canbay and Nacakçi, it is stated that “it is advisable to use the master players in the environment to imagine students based on written narratives for some subjects in the letters of violin education written by Günay and Ucan”. In addition to the universal violin repertoire, Gunay and the Turkish music repertoire were included in the letter-specific teaching method for the flying violin training. Canbay and Nacakci emphasized that the remote education, which is intended to be done in accordance with the technology and facilities of 1975, should be tried with music software and simulation techniques thanks to today’s technology, and that commissions should be established to be researched and developed by experts (Canbay & Nacakci, 2011).

The first use of technology for music was known to begin in 1865 when the voice of Édouard-Léon Scott de Martinville was recorded in the phonograph. With the American company Remington Rand launched the computer in 1951, computer technology is now advanced and continues to evolve to handle extremely complex operations, from virtual sound to video-animation creation (Canyakan, 2013; Ozer, 2015).

In this age, called the era of technology, we can say that literacy is no longer considered adequate, and the ability to track technology, to use technological tools up-to-date, quickly and accurately is also sought in ordinary features under normal circumstances. When the technology tools are used correctly, it can be said that the people involved in music are helping to improve their knowledge, skills and performance (Yüksel & Mustul, 2015). Work with artificial intelligence is increasing, so that the talents and skills for the violin can be better detected. These studies are not yet seen to be sufficient for daily use. Over time, I think basic information can be taught through technology such as robots, videos, augmented reality, virtual reality (Liang et al., 2017; S.Hendricks et al., 2014). I think artificial intelligence will help people who are not trained professionally through technology-assisted education to prevent people from misleading societies in the field of art and education, and to make it easier to raise awareness of societies (Haug et al., 2020). So I think that technology will not finish music, art, or even bring more expert artists and teachers to the fore (Della, 2017; DergesKastner, 2014).

The ultimate goal in technology development is to make a job “easier and more permanent” in less time. with distance violin training according to the technological facilities of 1975, the courses conducted in 2022 were different from the development of technology. Teachers can easily send notes to their students through applications such as emails, whatsapp, messages, etc. When the student loses his grade or is not with him, he can make a note out of a phone, computer or tablet. He can watch videos of famous virtuosos, teachers, online. He can easily text teachers from his phone to artists he tried to reach with a letter before. Teachers can help their students by sending audio recordings, videos. There are no limits for the ease of Internet access and the transfer of information between countries. The fact that information is available so quickly and easily is a very important development for researchers who want to improve

themselves. So a researcher, willing person, can access the world's most important information in the field, their most prominent people, their authorities, and in that respect, can begin to light up the environment in which he was present, and change his life and the lives of those around him. Music and music education can also be more permanent and educational, developmental effects in people's lives, as well as the same linear method, when more selfless and expert instructors, composers, artists and the lowest level, are properly spread.

According to Zhang (2022) online violin training is becoming more and more common. But he hasn't yet gone into a full-capacity training system. The occupational intensity of the trainees also affects the working time. Children spend 1-2 hours working on the violin daily, while adults decrease the time. It is difficult for students to evaluate their work at home because their time with their teachers is limited. Considering these problems, the PESQ results of the original mixed sound, separated sound and violin sound in the SNR were analyzed by the researcher. The results show that the model has a good separation effect for mixed sound. This method can provide control and scoring functions for the online violin learning system, supporting the work of students with the autopsyn system.

Luttrell, Goold and Ward (2021) have created a great opportunity for Covid-19 pandemic to change traditional learning methods and to develop and promote new learning methods. This pandemic period has provided researchers with a unique situation to test ideas for online education. Researchers recommend rethinking applications in higher education music education. The applications of music in the MacGyver approach to execution, production, information transmission are recommended by researchers.

Calderón-Garrido and Gustems-Carnicer (2021) Covid 19 pandemic research the adaptation of music education. Because of the pandemic, the closing of schools and the disrupting of education, he has mobilized school management, teachers, academics for new methods. As the best way to continue training, smart electronic devices such as computers, phones, tablets have been tested for Internet-based, online education systems and methods. Due to the compulsory and rapid change, music teachers had to go online without experience, knowledge and unprepared. This lack of experience, ignorance and unprepared has made the quality of the training extremely questionable. Based on the outcome of the investigation, online training should be more important than being implemented as a backup plan due to Covid-19.

According to the research done by Ramirez, Volpe and others (2018), learning instruments enables complex skills to be developed. The most preferred method of teaching is the traditional "master-apprentice" relationship, despite the technology that is evolving today. The use of technology in violin training remains simple, such as watching videos, listening to music, reaching notes. Based on state-of-the-art multimodal audio, video and motion sensor technologies, researchers conducted TELMI (Technology-Enhanced Learning of Musical Instrument Performance) as case studies. According to the results of this two-year demonstration of the project on violin training, participants who had never studied violin have been able to improve their violin play skills.

### **Video-assisted Training**

It is tried on videos that the teacher has prepared specifically for a particular topic. In this case, the teacher cannot see the student and interfere with his work. The student can only reach the teacher by writing messages, comments (Kesendere et al., 2020). Amateur violin training with video support also has many benefits for students. Examples of these benefits can be sampled as follows;

- Easy access to the source of the student
- More active role in the learning process
- Enrich, diversify the learning process
- The student takes more responsibility in the training process
- It is more useful for the student to gain cognitive processes such as interpretation and evaluation
- Provides an opportunity to check and correct over and over again. So it's economically advantageous
- Increase student's ability to observe
- Saves money and time on the road
- The student can work comfortably and in a comfortable area.

According to the research conducted, it has been determined that learning is more permanent when using tools and materials that are more relevant to the sensory body in the courses (Aksoy, 2015). For video-assisted courses, it is



necessary for the teacher to determine the issues in advance. The teacher can make these videos for a professional shooting team, this time the cost for the teacher will increase. Camera angles must be set for hand, wrist, or finger display, which must be emphasized on topics to prepare economical video lessons. The teacher needs to speak at a clear speed. The speaker or headset of the computer for students to listen to may be defective. Therefore, the video lectures should be subtitle added as a precaution. In order to do all this work, the teacher needs to know how to use edit programs on the computer.

You can [click here](#) for Turkish video courses made by the researcher and uploaded to YouTube, or you can read the QR code from your phone.

You can [click here](#) for English video lessons or you can read the QR code from your phone.



**Figure 1.** QR for Bilingual Violin Lessons

In the face of emerging technology and new events such as “metaverse”, virtual reality (VR), increased reality (AR) is estimated to be of great importance. I will use VR technology as a researcher in my next work. But I think people with knowledge of VR technology are very few. I believe that the use of these technologies, along with the metaverse phenomenon, will be rapidly widespread.

In video classes, the student has to recognize his own mistakes. With auxiliary attachments, it can learn more quickly and easily to minimize the error. The attachments I recommend for use in the course are shown below. You can also access the required websites when you click on the photos (Kesendere, 2021).



**Figure 2.** Shoulder Rest



**Figure 3.** Tuner & Metronome



**Figure 4.** Rosin



**Figure 5.** Music Stand



Figure 6. Bow Retaining Attachment



Figure 7. Bow Pull Attachment



Figure 8. Cloth Violin



Figure 9. Muted






Figure 10. Polishes



Figure 11. Method

Table 1. Online Available Sample Training Videos

Violin Trainer	The Course is Based on Which Stage It is Prepared	Content	Youtube Links
KayCee Galano & Boyun Li & Skye Park ve diğerleri	Entry Level, Mid-Level, Advanced	Video recordings of the works that provide reference studies for violin students from the start to the next level.	YouTube
Jascha Heifetz	Advanced	Virtuosity	YouTube
Maxim Vengerov	Advanced	Virtuosity	YouTube
Julie Artz Becker	Entry Level, Mid-Level,	Vibrato and position transition	YouTube

Yiğitcan Kesendere	Entry Level,	Presentation of materials to be used for storytelling and detailed demonstrations and spring handling and violin lesson	
Yiğitcan Kesendere	Entry Level, Mid-Level,	There are 10 courses, 43 downloadable documents, including initial to mid-level information.	
Yiğitcan Kesendere	Entry Level, Mid-Level,	With violin learning attachments; English, German, Arabic, French, Spanish, Swedish and subtitled courses.	

Note: You can open them by clicking on the Youtube logo

### Research Problem

With this research, I wanted to prove that violin students can become more efficient through technology. Many violin teachers use old ways and books like in 1900. These methods have been very successful in the past years. But I have observed that today's amateur and young masses are bored by these methods and have moved away from music and violin.

Here are the topics I want to measure in this research, my sub-problems:

- What are the things to be careful about in the videos to be used in the subject violin course?
- What are the differences between students who receive video support in the subject violin training and students who do not receive it?

### Procedure

Between October and December of 2017, I conducted the research with 20 students who participated in a free and voluntary violin course in the Music Community of the Culture and Arts communities Association of Bursa Uludağ University Health Culture and Sports Department. None of the students had ever taken a violin class before. I've done 1 days a week, 1 hours a week, and I've been studying in groups of 10. I've done 12 classes with each group. I used the "Yigitcan Kesendere violin method" as a textbook. At the end of the 12 course, I asked them to play the "Yigitcan Kesendere violin method" on page 96 of Mozart's "Morgen Kommt der Weichnachtsmann" piece. I videotaped students' performance and asked 3 different teachers in their field to watch videos and score.

The Kendall W coefficients have been calculated by examining the scores given for each behavior to determine the reliability of the points awarded by the experts. Once the measurements have been found to be reliable, the analysis of the data uses the Mann-Whitney U test, a non-parametric test, taking into account the number of participants in the experiments and control groups.

## Findings

### Content of Courses

**1<sup>st</sup> Week:** The first lesson is to introduce tools such as introductions, books to be used in the courses, music tables and to be taught about the course process as written in the introduction section of the violin sections earlier. It was reported that the teacher will first explain the subject and actions related to violin play and will be invited to the stage individually afterwards. In this case, other students will have the opportunity to observe. One of the key points, especially for students, is to be able to love the violin, to ensure that information about the violin can be easily remembered in memory-subconsciously, more important than how long the muscle movements we practice when playing the violin are working in order to become a habit, they are asked to work every day with full concentration, so students will enjoy regular, disciplined violin work.

**2<sup>nd</sup> Week:** The fitting of the shoulder-rest to the violin is shown by holding the violin through the jaw without two hands on the left shoulder, holding the left hand position from the body of the violin, bow grip and wrist exercise for the right hand.

**3<sup>th</sup> Week:** Previous (2. Week) a repeat of the course and a repeat of the course to reinforce the basic traction movements.

**4<sup>th</sup> Week:** Önceki derslerin tekrarları yapılarak kontrol edilmiş ve öğrencilerin hatalarını düzeltmeleri için gerekli bireysel çalışmalar verilmiş, yayı koy ama çekme çalışması anlatılmıştır. Yayı koy ama çekme çalışması ile öğrencilerin yay çekmeye yeni başladıkları sırada ortaya çıkan problemleri azalttığı ve kasların daha kısa sürede alışabilmesini sağlayan çalışmadır. Öğrenci derslerde öğretildiği gibi yayın alt kısmını tel üzerine koyar ve hareket etmeden durur, daha sonra bu hareketi yayın alt, orta, üst kısımlarında da tekrar eder. Böylelikle komşulardan şikayet gelmesi, ev halkından psikolojik baskı gelmesi gibi durumları olmadığından dolayı, yayı çekmeye başladığı zaman daha özgüvenli olduğu gözlemlenmiştir (Kesendere, 2017).

**5<sup>th</sup> Week:** Previous courses, repeated individual studies, checked, musical language, spelling rules, weighing-rhythmic molds calculated by hand-foot beat unity (4 strokes beats-counting time), binary (2 beats-counting time), four (1 beat-counting time), eight (half-beat-count time), note values - times, which are easy to keep memorable words in Turkish "İzmir, Van", as well as their "time" The four decorations and their application in the 4 strings of the violin are taught to give assignments for play in the center of the publication by the method used in the course "A, B, C".

**6<sup>th</sup> Week:** Previous courses, repeated assignments, checked. In addition, the names of the empty strings of the violin and the writing on the sheet as notes, using the decoration, without using the decoration, with the staccato and detaching techniques, and the transitions between the center of the bow and the strings as the whole bow have been described, shown, and executed and asked to repeat.

**7<sup>th</sup> Week:** The previous courses and assignments have been receded and checked. In addition, holding the left hand position from the beginning of the handle for finger-pressing movements rather than holding the left hand position from the body of the violin, left hand 1.2, 3. Finger presses, pizzicato technique, accidental (sharp, flat, natural) explained, study 12 has been programd, executed and requested to repeat.

This method has been observed in this study, which is useful for the student in the left hand exercise in less time, since the study with the Pizzicato technique has provided more concentration to the left hand movements, as there are no bow pull movements, instead of the left hand and right hand movements.

**8<sup>th</sup> Week:** Week 7 has been repeated, study 12 has been reworked and given as homework.

**9<sup>th</sup> Week:** Study 12 repeated and determined as part of the exam, Wolfgang Amadeus Mozart's composition "Morgen Kommt Der Weihnachtsmann", was studied according to the method used.

**10<sup>th</sup> Week:** Wolfgang Amadeus Mozart's composition, "Morgen Kommt Der Weihnachtsmann", was checked and worked at a slightly faster metronome. As the metronome accelerates, students were rested by playing one at a time and students were accelerated based on the metronome each student stole, rather than playing in bulk, because it is difficult to ensure solidarity as a disadvantage of the classes being crowded.

**11<sup>th</sup> Week:** The individual students were taken to the stage and tried to retry and suppress the excitement of the students for the registration to be carried out.

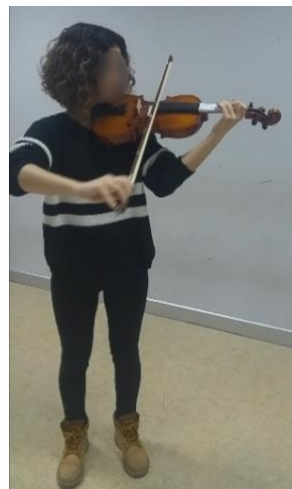
**12<sup>th</sup> Week:** Study 12 was studied for warm-up in the last course, students were recorded on the stage one by one after working on the part set for the exam. Students who have previously performed better in the courses have been individually recorded in another music store because they cannot suppress their excitement and perform adequately because they are on stage and being recorded with the camera. Some students will not interfere with violin-playing techniques due to their beliefs and concerns, but their faces are censored in the videos with the approval of the research advisor.



**Figure 12.** Photo from the Experiment Group 1



**Figure 13.** Photo from the Experiment Group 2



**Figure 14.** Photo from a course with a Control Group

### **Video Course Contents**

The course videos used for the experiment group are prepared by the researcher.

- In video course 1, bow and violin hold, book, note stand, shoulder rest, rosin, tuner to be used in the courses, the metronome is described.





**Figure 15.** Video Course 1

- In video course 2, the bow is described but don't the pull is described. The purpose of this study is to be able to exercise the muscles first.



**Figure 16.** Video Course 2

- Video course 3 describes the duration of notes, rhythm patterns and the application of the violin.



**Figure 17.** Video Course 3

- Video course 4 describes the reminding of previous courses, arc shooting, legato, staccato techniques and switching between strings.



**Figure 18.** Video Course 4

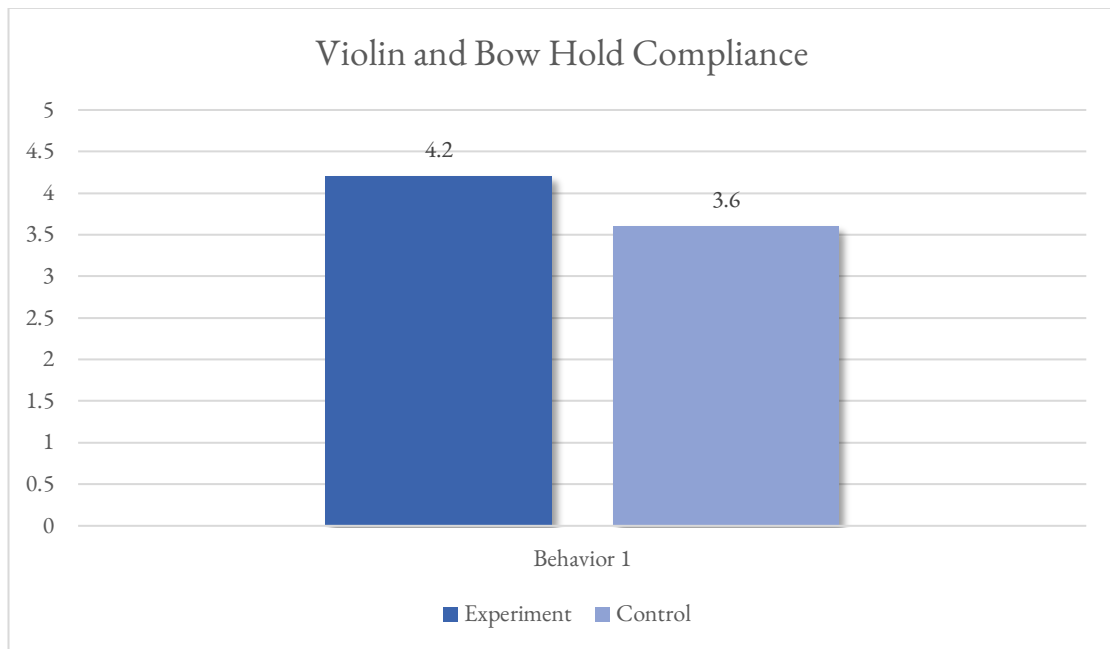
- In video course 5, the left hand position is 1 from the top of the keyboard. the position holding, finger-pressing movements, notation on the sheet as notes, marking the violin with paper for the intonation study, described the pizzicato technique.



**Figure 19.** Video Course 5

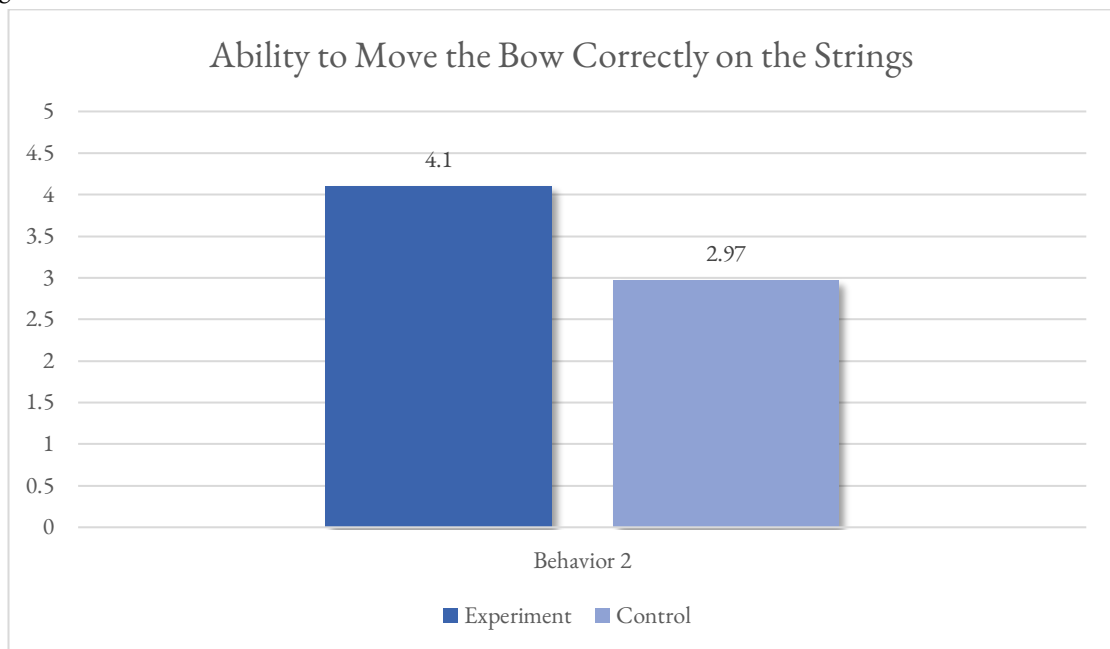
During the course of the application, the experimental and control groups are given entry level amateur violin training. The participants in the experiment group are also given the course videos. At the end of the 12th week, participants played Mozart's "Morgen Kommt der Weichnachtsmann" and were recorded on camera. The records were sent to three specialist with the graduated scoring key that was prepared.

**Findings for Comparison of Test and Control Groups**



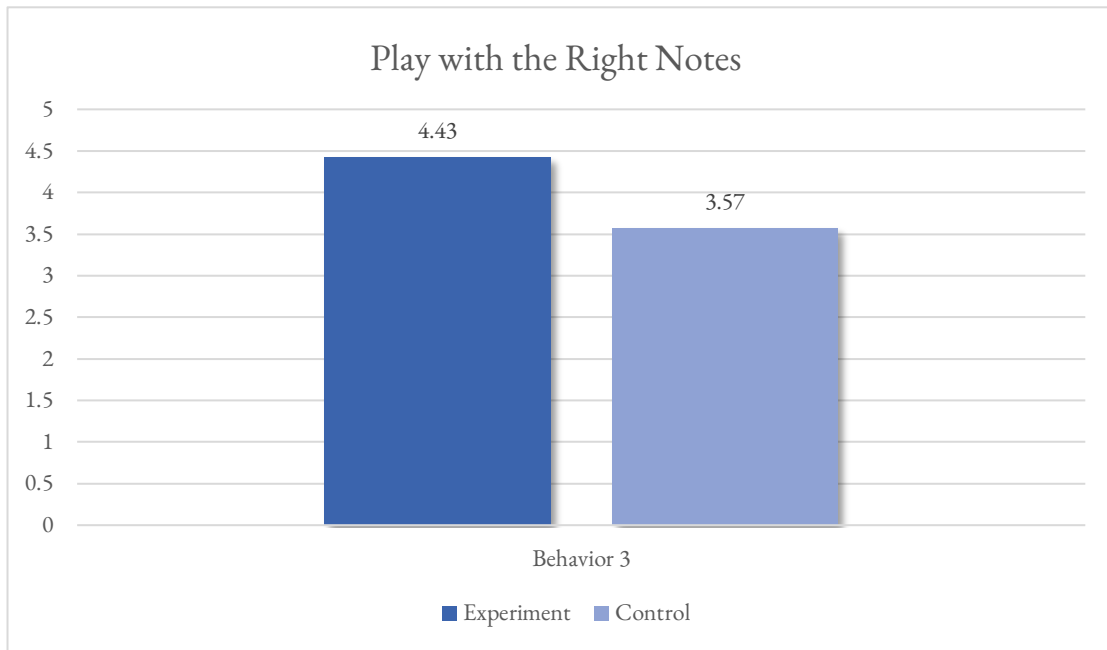
**Figure 20.** Violin and Bow Hold Compliance

The test group ( $\bar{X}=4.33$ ) is more successful than the control group ( $\bar{X}=3.50$ ) when the points of proper hold of the violin and bow are analyzed ( $U=15.00$ ;  $z=2.715$ ;  $p=0.007$ ). Video courses have a positive effect on violin and bow handling.



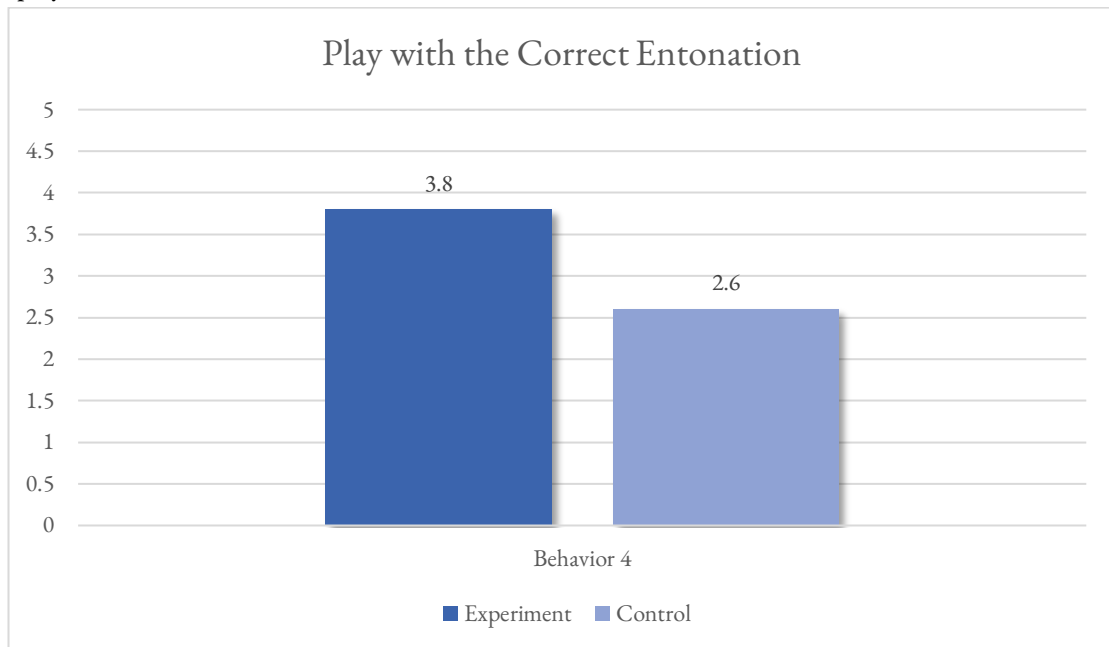
**Figure 21.** Ability to Move the Bow Correctly on the Strings

The test group ( $\bar{X}=4.17$ ) is more successful than the control group ( $\bar{X}=2.67$ ) when the correct points for moving the bow over the strings are analyzed ( $U=8.00$ ;  $z=3.23$ ;  $p=0.001$ ). Video courses can be said to have a positive effect on the correct movement of the bow on the strings.



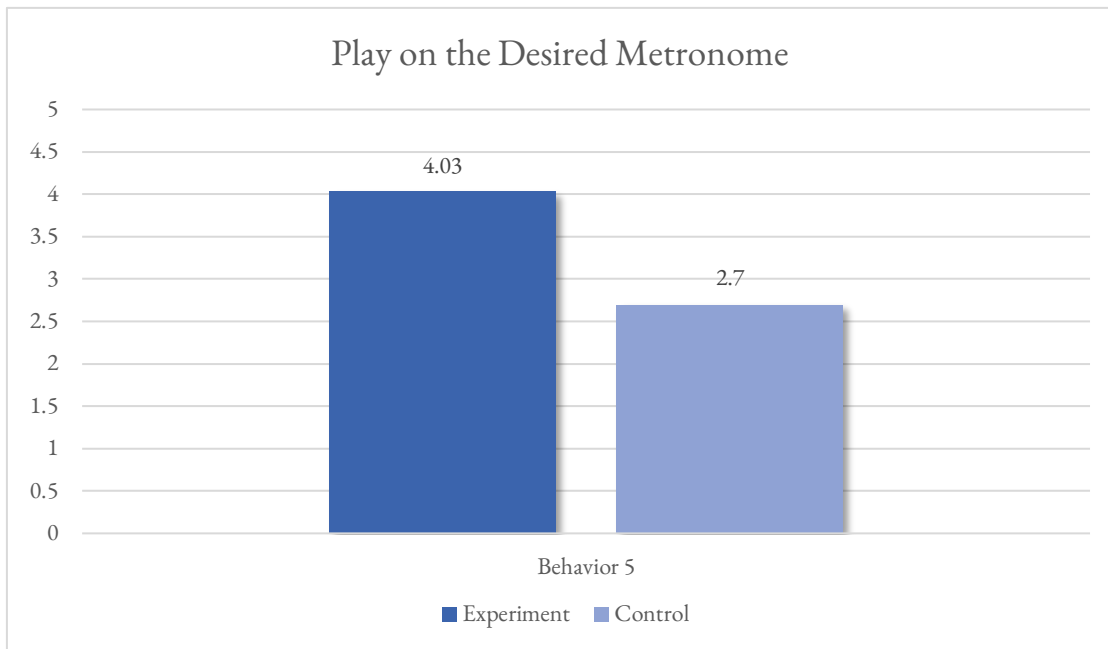
**Figure 22.** Play with the Right Notes

When the correct grades and playability scores are analyzed, it is shown that the experiment group ( $\bar{X}=4.50$ ) is more successful than the control group ( $\bar{X}=3.50$ ) ( $U=3.50$ ;  $z=3.599$ ;  $p<0.001$ ). Video courses have a positive impact on the ability to play with the correct notes.



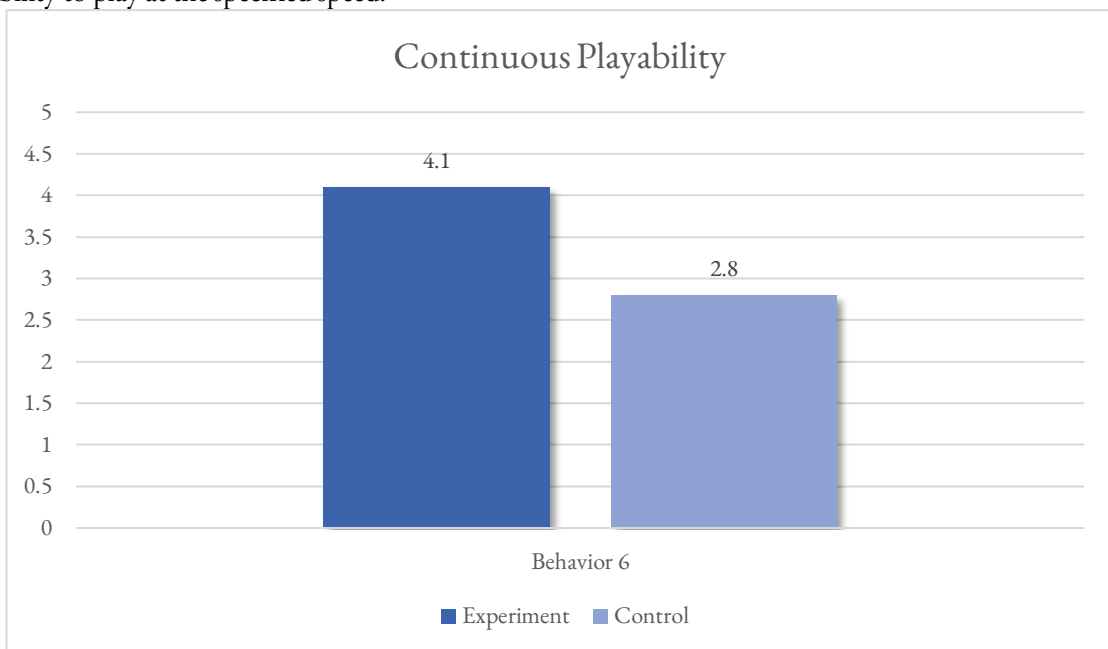
**Figure 23.** Play with the Correct Entonation

When the accuracy of the ability to play with the correct entonation points are analyzed, it is shown that the experiment group ( $\bar{X}=3.67$ ) is more successful than the control group ( $\bar{X}=2.67$ ) ( $U=7.00$ ;  $z=3.279$ ;  $p=0.001$ ). Video courses have a positive impact on the ability to play with the correct entonation.



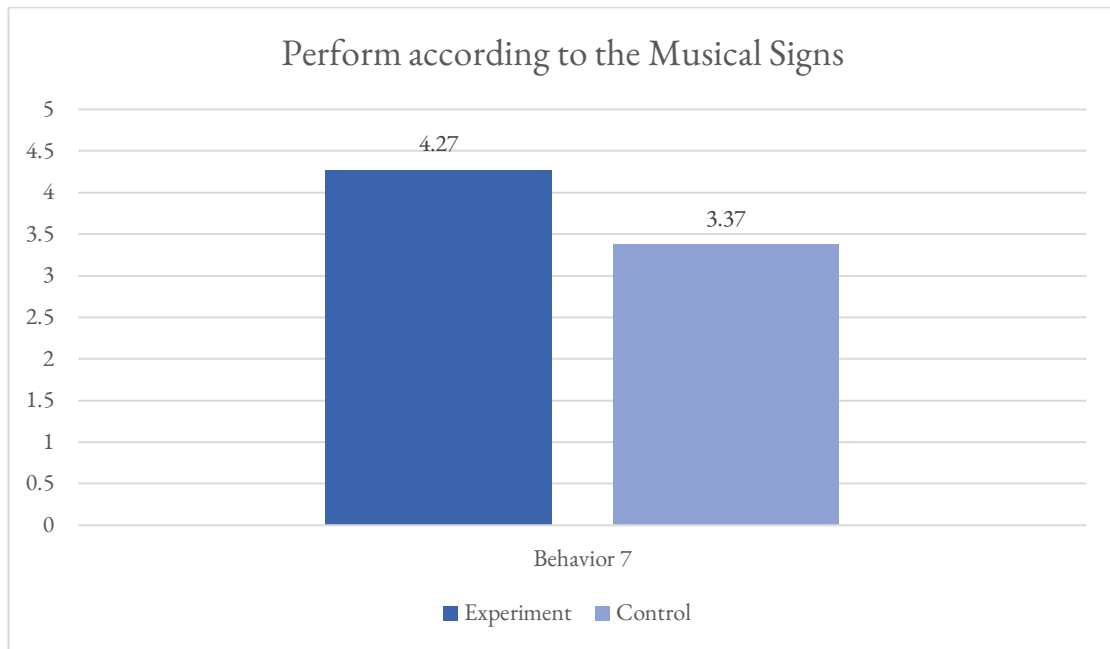
**Figure 24.** Play on the Desired Metronome

When the desired metronome playability points are reviewed, it is shown that the experiment group ( $\bar{X}=4.00$ ) is more successful than the control group ( $\bar{X}=2.83$ ) ( $U=6.00$ ;  $z=3.405$ ;  $p=0.001$ ). Video courses have a positive impact on the ability to play at the specified speed.



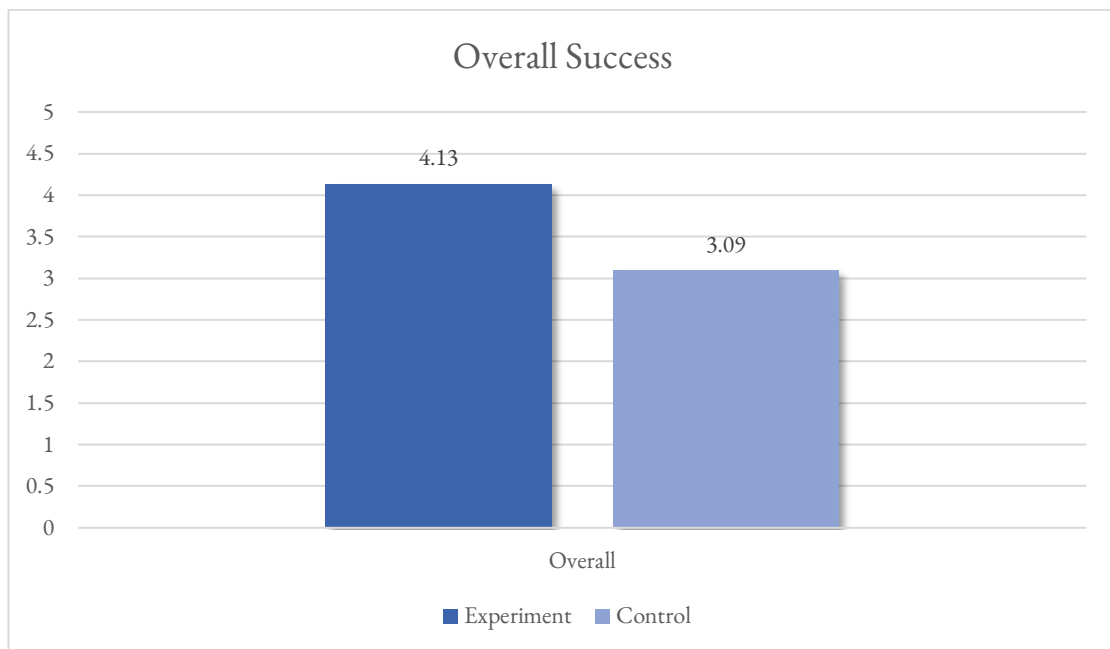
**Figure 25.** Continuous Playability

When the non-stop playability points are reviewed, the experiment group ( $\bar{X}=4.0$ ) is more successful than the control group ( $\bar{X}=2.67$ ) ( $U=4.50$ ;  $z=3.478$ ;  $p=0.001$ ). Video courses have a positive impact on the ability to play fluently.



**Figure 26.** Perform According to the Musical Signs

When reviewing the musical musical rating, it is shown that the experiment group ( $\bar{X}=4.33$ ) is more successful than the control group ( $\bar{X}=3.33$ ) ( $U=1.50$ ;  $z=3.742$ ;  $p<0.001$ ). Video courses have a positive impact on the ability to play according to musical signs.



**Figure 27.** Overall Success

Overall success has shown that the group of experiments ( $\bar{X}=4.19$ ) is more successful than the control group ( $\bar{X}=3.05$ ) ( $U=0.00$ ;  $z=3.782$ ;  $p<0.001$ ). Video courses have a positive impact on the subject violin training.

### Results and Discussion

According to the control group students of the experiment group; it was determined that it was more successful in violin and bow holding, which made the bow pull on the strings more accurate, read the notes more accurately and played with better intonation, played at the desired pace, speed, played more fluently while playing, and played soundly while reading the music, without disturbing the whole of the track.

It was observed that the students who received video support increased interest in the courses and expected the classroom to be opened before the classes, and after the courses they were doing some very personal and collective work



as the classroom was available. No behavior of the control group that would make a difference in the courses has been observed. The video of the violin course prepared for amateur violin training was observed to be positively welcomed by the study group students with interest and curiosity.

As a result of this study, it has been determined that the students of the experiment group have found positive differences in knowledge and skills. As a result of the qualitative examination of the research, it was also observed that the study group students were more active in the courses, increased interest, more conscious about their work aspirations, their confidence and how to work. The increase in participation of the study group students, the attitudes in the courses, the arrival of the courses before their time, and the work of the class as empty after their time, has shown that there are also gains other than the target behavioral gains set out. These course videos are thought to have achieved their goals, which are thought to be productive and likable.

Erim and Yöndem (2009) stated that in his study "impact of Video Model-supported Teaching on Guitar Performance" he taught guitar in a traditional way for 3 weeks. As a result of the study, video-assisted courses have a positive effect on "guitar traction, right hand, left hand techniques and single-voice work performance". In this respect, it has been found that our research has similar benefits to the results.

Yüksel and Mustul (2015) concluded that with his work titled "computer-assisted Parity Practice and Student Insights on Application in Music Education", students increased motivation and confidence, increased integrity of intonation and musical integrity, and beneficial in correcting errors from rhythmically perspective. However, students also stated that they have reduced costs for a hall rent and a company company with acoustics that are suitable for parity. The positive development of field-specific technical teachings is in the same direction as the results of this study. As stated in the results of the higher and higher work, the gain of self-confidence and motivation has also shown similarity as a result more than expected in my work.

Tecimer (2006) says that the technology used in music education in his study on "Internet and Lifetime Music Training" is not intended to break communication between teacher and student or to destroy the classical education system currently being implemented, but to support the benefits he has brought. I share the same views as Tecimer and think that new teaching methods are beneficial to teachers and students. I believe that there will be a precaution against those who introduce themselves as teachers, even though they are not teachers, as students will be more aware of these methods. In his experience, he said that remote music training would be beneficial to everyone, regardless of amateur, professional, major and country. The study that I've done has determined the limitations of this research only with amateur students who have just begun violin. Tecimer's views are important for future studies.

Ramirez and others (2018) stated that violin training has been taught in traditional ways and that the technology-benefit phase is used in simple ways, such as video monitoring, audio listening, and so forth in their study titled "Enhancing Music Learning with Smart Technologies". Researchers stated that "the TELMI project aims to take care of and develop violin learning processes". The main purpose of the project was to look at how we learned musical instruments from a pedagogical and scientific perspective, taking the violin training as a case study, and to provide support for traditional education by creating new interactive, helpful, self-learning, increased feedback and social awareness systems. Researchers have added audio, video and motion capture capabilities within the TELMI system they have developed. The data of the violin student is collected by the TELMI system via microphones and range imagers. The data collected is a system that offers the potential to support and guide planning and execution strategies to improve engagement and benefit. This project has not been completed and has no test results on the students. As a different aspect of my work, we understand that they are taking the self-learning process at key stages, such as the sound accuracy and rhythm. For differences with the video-assisted violin course, it is understood that the computer-generated animation and student follow the note. According to the data they have now explained, it is not known what kind of practice students are making for violin traction and muscle movement.

Blanco and Ramirez (2019) "Evaluation of a sound quality visual feedback system for bow learning technique in violin beginners: An EEG study" and 2 experiments and 1 control groups. One of the experimental groups (N=9) in

this study has been selected students who do not know how to play violins, and these students have been given video training and offline feedback. In the other experimental group (N=7), violinists with more than 6 years of experience were asked to steal the parts identified without training. In the control group (N=9), only video training and violin training have been applied. In this 3-group study, the effects of the "SQVFS" system, which has a visual feedback function in sound quality, were investigated and the participants' EEG activities were examined. Participants were asked to play a 4-gauge piece of bow exercise. apart from the 6-year veteran experiment group, major developments have occurred in the participants in the experiment group and control group that have just begun violin. In addition, the experiment group taking offline loopers has been identified as increased interest and development in relation to the control group. Blanco and Ramirez both stated that there is a meaningful relationship between the levels of pre-gamma bandwidth and voice development throughout the mission, both in the experiment and in the control group. The video violin course, which is the way the research is implemented, is actually a result of students learning a violin by themselves without a teacher. In this respect, students who receive video support are positively improved, and students who receive feedback are more likely to improve their development and interest, and their results are directly proportional to the work I have done.

Reiter (2020) prepared 15 courses for the use of baroque semesters in violin and viyola training in his book "the Baroque Violin Viola a Fifty-Lesson Course". He explained the written narrative of these courses in his book and presented the course videos to students on the CD supplied with the book. But Reiter didn't follow the students' development. My research has determined that the content of course videos is prepared and written.

## **Recommendations**

### **For Applicants**

Students who will take video-assisted violin courses are given the right quality materials selection at the very beginning of my recommendation. According to the student's physical structure, the violin must be chosen. According to the violin, the shoulder rest must be chosen. A note stand (music stand) of the quality that can carry the book must be selected. A precise "Tuner" must be selected to make the violin correct tuning. In particular, I recommend the "bow-holding attachment, bow-pulling attachment" to minimize errors and speed up the learning process, especially during the most difficult stage of violin training.

You should only watch course videos without applying them first. Stop, apply, reverse and control yourself while watching the second one again. Be patient and disciplined. Volunteer to participate in emerging technological teaching experiments. Try new learning methods, share them with your surroundings.

### **For Researchers**

It has been found that the room where the videos are prepared has a little echo, making it difficult to understand the sound in the videos. It is preferable to add subtitles to videos as it is economically difficult to resolve this situation with acoustic insulation, regulation, high quality special microphones and coffee tables. According to the age groups of students, the language of expression can be understood and should be tried to be chosen in a way that is not to be bored. Different camera angles are set so students can see their right hand fingers, the shoulder of the violin, the grit grip, the left hand position from the body and keyboard in detail. It is recommended that the screen be split and the images are stitched together and each gain highlighted separately, in case students do not understand the rhythm, note tracking, bow movement, left-hand thumb movement at once.

Similar studies can be applied to different age groups. Applicable for different instruments and lessons. Courses can be updated easily and economically. I suggest they do research on VR and AR technology.

### Limitations of Study

This study is limited to a total of 20 people participating in a free 10-person course group for amateurs who have just begun violin. The courses are planned 1 times a week and 12 weeks in total. Within the course, the limits of the research were determined by the "Yigitcan Kesendere violin method" and the course videos prepared by the researcher.

### Acknowledgement

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**Appendix 1.** Amateur Training Assessment Scale

<b>Amateur Violin Training Assessment Scale</b>					
This scale is a scale prepared for the evaluation of the trainers as a result of the violin training of amateur musicians. Rate them from 1 to 5 in terms of their ability to perform the skills on the left. Please write your comments about the trainee below.					
<b>Gender:</b> Female ( ) Male ( ) <b>Age :</b> ..... <b>Grade:</b> <b>Date:</b>					
<b>Skills</b> <span style="float: right;">Very Bad: 1 Bad: 2 Medium: 3 Good: 4 Very Good: 5</span>					
The trainee's	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Grip on the violin and the bow is in order					
Correct movement of the bow on the strings					
Playing with the right notes					
Playing with the right entonation					
Playing at specified speed					
It's fluent					
Plays according to musical signs					
Total:					
<b>Comments by Judgment</b>					





## Research Article

# The uniqueness of Cantonese opera in Hong Kong: contributions and influence by Tong Tik-sang

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### Abstract

Cantonese opera is one of the four Chinese-language operas recognized by UNESCO. It is an important art form, and its popularity reaches not only canton-speaking regions but audiences around the globe as well. This paper will begin with Cantonese opera's history and its establishment in Hong Kong. Through studying the contributions of Tong Tik-sang and his collaborators, this paper aims to address the uniqueness of the style of Cantonese opera in Hong Kong. The historical research method is a type of qualitative research in which the historical and cultural context from the late 1800s to the early 2000s are examined. Fushan, a city in the Central Guangdong province, was home to many Cantonese Opera troupes. However, due to political reasons, many Cantonese opera troupes relocated to Hong Kong, settling there in the early 1900s. This relocation led to innovations and developments that are still seen today. Playwright Tong Tik-sang played a very influential role in advancing and popularizing Cantonese operas. This article traces the origin of Cantonese opera, gives an overview of its characteristics, and discusses Tong's contributions and legacy to the future of Cantonese opera.

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### Introduction

Cantonese opera, known as Yueju, is one of the three hundred and fifty regional operas in China. Throughout history, Cantonese opera has been developed through ongoing innovations and adaptations, and in the twentieth century, Hong Kong, as a place with multicultural diversity, has been significant to such development. Born and raised in Hong Kong, I have often watched and listened to Cantonese operas. According to my family history, one of my great uncles was a librettist of Cantonese opera. I wanted to discover his works during my initial research for this paper. However, I later decided to focus on the playwright Tong Tik-sang, an influential figure in Cantonese opera today.



**Picture 1.** The picture was taken during a performance of Cantonese opera. (Web 1)

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### Background of Cantonese Opera

Cantonese opera, one of the traditional Chinese operas, represents parts of the performing art and cultures of Canton-speaking regions, including Hong Kong, Macao, the western half of Guangdong province, and the southern half of Guangxi province.<sup>2</sup> While the history of Chinese opera began as early as the eighth century under the reign of Emperor Ming Huang (712-755) in the Tang Dynasty, the origin of Cantonese opera did not begin until the sixteenth century in the Ming Dynasty.<sup>3</sup> Foshan, a city located in the central Guangdong Province, is considered to be the “home” of Cantonese opera, where “Qionghua Guild,” one of the earliest associations of Cantonese opera, was established. Qionghua Guild hall became the meeting place for Cantonese opera actors and troupes. However, during the Taiping Rebellion (1850-1864), Qionghua Guild hall was burnt down in 1855, and Cantonese opera was banned for ten years. By the time the ban was lifted, many opera troupes moved from Foshan to Guangzhou, where the new Qionghua Guild hall was built.<sup>4</sup>



**Figure 1.** A Map of the current Guangdong-Hong Kong-Macao Greater Bay Area (Web 2)

Cantonese opera troupes used to live in “red boats” and traveled with the boat to perform around the delta region of Pearl River. There were as many as thirty-six active touring troupes, and each troupe had around one hundred and fifty workers, including sixty staged performers. The troupes also traveled down to Hong Kong and gave performances there. However, during the early 1900s, the “deteriorating social conditions and alarming lawlessness in the surrounding counties and countryside” made travel to Hong Kong and Guangzhou difficult.<sup>5</sup> As a result, a particular kind of Cantonese opera troupe, *Sheng Gang Ban*, was established and their performances were limited to these two locations. The Sheng Gang companies were essential to the development of Cantonese opera. Their performances were also relocated from temples and outdoor theaters to purposely built indoor theaters.

### Aim and Problem of Study

This paper will begin with Cantonese opera’s history and its establishment in Hong Kong. Through studying the contributions of Tong Tik-sang and his collaborators, this paper aims to address the uniqueness of the style of Cantonese opera in Hong Kong.

### Method

This historical research examines both the primary and secondary sources of the Chinese and Cantonese operas. The primary source includes pictures, newspaper excerpts, and posters of the operas. Secondary sources include scholarly written documents about Chinese operas and opera troupes, as well as biographical information about Tong Tik-sang. All the sources claim the difference and uniqueness of Hong Kong Cantonese opera as a style and proven the significant contributions of Tong Tik-sang to Cantonese opera.

<sup>2</sup> Bell Yung, “Creative Process in Cantonese Opera I: The Role of Linguistic Tones,” *Ethnomusicology* 27, no. 1 (1983): 29.

<sup>3</sup> Marcelo Duhalde, Yan Jing Tian, and Dennis Wong, “Cantonese Performing Art,” *South China Morning Post*, November 8, 2019, <https://multimedia.scmp.com/infographics/culture/article/3036661/cantonese-opera/index.html>.

<sup>4</sup> Benjamin N. Judkins, Jon Nielson, *The Creation of Wing Chun: A Social History of the Southern Chinese Martial Arts* (Albany, NY: State University of New York Press), 66.

<sup>5</sup> Wing Chung Ng, *The Rise of Cantonese Opera* (Illinois: University of Illinois Press, 2015): 31.

## Findings

This paper is divided into three major sections. The first section gives a brief introduction of the origin of Cantonese opera and the relocation of troupes. The second section focuses on the development of Cantonese operas in Hong Kong, includes the changes in performing venues and the music elements and styles, as well as the new system for the characters in the opera. The last section presents the importance of the Tong Tik-sang and his influence and contribution to the development of Cantonese opera.



Picture 2. A portrait of Tang Tik-sang (Web 2)

### Cantonese Opera in Hong Kong

By the end of the nineteenth century, Cantonese theaters began to replace temporary stages. Numbers of theaters in Guangzhou and Hong Kong were built. Under less restrictive controls by the colonial government, Hong Kong “had an earlier start in Chinese public theaters.”<sup>6</sup> The earliest purpose-built theater in Hong Kong is the Tung Hing theater, built in 1867. Subsequent theaters include the famous Ko Shing theater, Tai Ping theater, and Kau Yue Fong theater were opened one after another in the late nineteen and early twentieth centuries. These theaters not only provided opera performances to the locals but also introduced this influential Chinese art to the visiting foreign dignitaries such as the Duke and Duchess of Connaught, Sir Andrew Caldecott, and Princess Margaret.<sup>7</sup>

Due to the unstable political situation in the mainland China during the Second World War, many Cantonese opera performers moved to Hong Kong. This established Hong Kong as the center of Cantonese opera. In order to attract a larger audience, Cantonese opera underwent revolutionary changes. Many of these changes initiated in Hong Kong.<sup>8</sup>

### Characteristics of Cantonese Opera

Not all the changes in Cantonese opera were permanent. Some changes were only temporarily; adjusting to the changing tastes of the audience. However, some changes from this time are still being practiced to the present day.

### Roles

One of the earliest changes of Cantonese opera is to allow male and female actors to perform together. In 1933, the Hong Kong governor agreed to this change, and the Guangzhou government soon followed the new trend. Since then, male and female performers have been able to perform together, which encouraged more innovative developments in Cantonese opera. The second revolutionary change regarding to the role system is the introduction of the “six-pillar system.” Similar to other Chinese operas, Cantonese opera employs different roles according to gender, social status, and personality. Prior to the 1950s, a Cantonese opera could have as many as ten major roles. In order to reduce the cost of production, the six-pillar system was introduced, and only six major characters are featured.

The major male roles are called wenwusheng, xiaosheng, zhengyin chousheng, and zhengyin wusheng. Wenwusheng “portrays a clean-shaven scholar-warrior” and xiaosheng is a character of a young man.<sup>9</sup> Zhengyin

<sup>6</sup> Ibid., 33.

<sup>7</sup> “The Majestic Stage: The Story of Cantonese Opera Theatres,” Hong Kong Heritage Museum, accessed June 15, 2020, [https://hk.heritage.museum/documents/2199315/2199693/The\\_Majestic\\_Stage-E.pdf](https://hk.heritage.museum/documents/2199315/2199693/The_Majestic_Stage-E.pdf).

<sup>8</sup> Liu, Jingzhi 劉靖之. *Hong Kong Music History: Cantonese Popular Code, Serious Music, Cantonese Opera* 香港音樂史論: 粵語流行曲, 嚴肅音樂, 粵劇. Hong Kong: The Commercial Press, 305.

<sup>9</sup> Marcelo Duhalde, Jing Tian Yan, and Dennis Wong, “Cantonese Performing Art,” *South China Morning Post*, accessed by June 16, 2020, <https://multimedia.scmp.com/infographics/culture/article/3036661/cantonese-opera/index.html>.

chousheng represents a funny character and zhengyin wusheng is a military character which requires high level of martial arts skill. There are only two female roles under the six-pillar system, and they are known as zhengyin huadan and erbang huadan. Zhengyin huadan is a lead role that features a beautiful young woman and erbang huadan, a supporting role, normally older and unmarried, or a mother. Similar to Peking opera, all the characters are identifiable visually through their make-up and costumes. Additionally, through the “four skills” and “five methods” in Cantonese opera, each role has a unique singing style and acting technique which helps the audience identify their role immediately.



**Picture 3.** A picture of Wenwusheng (Web. 4)

Since fewer performers were able to perform on stage, the six-pillar system is highly competitive. Along with the severe competitions among Cantonese opera theaters, “elite companies and the star performers on the urban stage had become the center of cultural production, the arbiters of taste, and the deciders of the latest trends.”<sup>10</sup>

### **Music Elements and Styles**

Because Cantonese opera was traditionally performed outdoors, singers used a high, falsetto to be heard by the audience. In the early 1900s, as more and more performances moved indoor, the use of the *pinghou* (the natural voice) came into practice.

While traditional Cantonese opera consisted of only Chinese instruments, the Western influence on Hong Kong and Guangzhou during 1910s introduced western instruments to Cantonese opera. The modern Cantonese opera orchestra is divided into melodic and percussion sections. The melodic section includes Western instruments like saxophones, violin, and cellos collaborating with gaohu, erhu, zither, and some other chordophone Chinese instruments.<sup>11</sup> In the percussion sections, various cymbals and drums are used to provide rhythmic intensity to the music.

In Cantonese opera, almost all tunes in Cantonese operas are pre-existing materials. These materials are categorized according to their source and musical structure and bong wong is one of the major categories. Bong wong, or aria type, has two short melodic phrases which are related to a certain dramatic situation. It can reappear exactly the same during the associated opera scene, or it repeats in different texts. Although several bong wong tunes are recycled and reused in different operas, the combinations of different melodic phrases can still keep the individual opera unique. In the early 1900s, with the shift from using performing in mandarin to Cantonese, these arias shifted to more creative combinations to facilitate the sound of Cantonese.

Scriptwriters made substantial contributions to the changes in the early twentieth century. They are as crucial as composers in Western opera, and they are responsible for constructing the whole work. Tong Tik-sang (1917-1959)

<sup>10</sup> Wing Chung Ng, *The Rise of Cantonese Opera* (Illinois: University of Illinois Press, 2015): 55.

<sup>11</sup> Note that gaohu and erhu both belong to huqin family. Other members like zhonghu, yehu are also used in the Cantonese but not Jinghu.

was perhaps the most significant scriptwriter of Cantonese opera. He was very influential in the development and unique characters of Cantonese opera in Hong Kong.

### **Tong Tik-sang, His Influence, and Contributions to Cantonese Opera**

Tong was born in Zhongshan, a city in Guangdong Province. He studied at the Shanghai Fine Arts School before he moved to Hong Kong in 1937. He worked for his cousin, Kok Sin Sit, who was a famous Cantonese opera actor of the time and also the leader of Gok Sin Sing Troupe 覺先聲劇團. He joined Sing's troupe, working as a copyist and an assistant for Fung Chi-fun and Kong Yu-Kau, both famous scriptwriters for Sing's troupe of the time.<sup>12</sup> Tong's first opera, *The Consoling Lotus of Jiangcheng* 江城解語花, was written in the same year.

In 1942, he married his second wife, Cheng Man-ha (1912-2000), a Peking opera actress and later a Cantonese opera actress.<sup>13</sup> Tong's use of elements from Peking opera was likely a direct result of his wife's experience with Peking opera.

Tong was very productive, and the last few years before his death was the prime of his scriptwriting career. He passed away at forty-two from a stroke shortly after attending the premiere of his last opera, *The Regeneration in the Red-Plum Chamber* 再世紅梅記.



**Picture 4.** A poster of *The Regeneration in the Red-Plum Chamber* in 2014 (Web 5)

During his twenty-two-year career, Tong produced more than four hundred opera works. His works not only adapted existing works of Chinese and Western literature and music but also tailormade the scripts for individual artists. Numbers of famous Cantonese opera performers, such as Chan Kam-tong 陳錦棠, Fong Yim-fun 芳艷芬, and Pak Suet-sin 白雪仙 collaborated with Tong during their performing careers.

### **Tailored-made Script for Individual Artists**

Among the famous performers who collaborated with Tong, Fong Yim-fun appeared the most in his operas. Fong was one of the most renowned actresses of the time. Known as the “Queen of Diva,” she was known for her “beautiful singing and distinctive artistic image.”<sup>14</sup> She founded Sun Yim Yeung Troupe and the Chik Lei film Company. They started working together in 1954, and before Fong's retirement in 1958, Tong wrote sixteen plays for her and her troupe. While the majority of these plays are Fong's representative repertoires, *Liuyuexue* 六月雪, adapted from Tong's *Jinsuoji* 金鎖記, perhaps was one of the most memorable operas of Fong's. In fact, *Jinsuoji* was initially adapted from a Chinese classical play, and in *Liuyuexue*, Tong focused on displaying Fong's talent by highlighting her singing and

<sup>12</sup> Kong Yu-Kau, nicknamed Nam Hoi Sup-sam Long (南海十三郎), whose extraordinary life was filmed as *Mad Phoenix* in 1997.

<sup>13</sup> Tong's first wife was his cousin Sit Gok Ching, who was a sister of Sit Gok Sin.

<sup>14</sup> Sze Sum Chow, “Tradition and innovation: adaptation in Cantonese opera” (PhD diss., University of Hong Kong Baptist University, Hong Kong, 2016), 142, [https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd\\_oa](https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd_oa).

acting styles. He also portrayed her as an “ideal Chinese woman” of the time and twisted the original story to avoid death and the ghost’s return of her character.<sup>15</sup>

### Adaptation of Existing Literature and Operatic Elements

Like *Liuyuexue*, a number of famous works by Tong were adapted from films, historical events, and famous literature from both East and West. *Lest We Forget Cheung Yuk Kiu* 萬世流芳張玉喬 was the first work that Tong wrote for Fong. The original story was written by Jian Youwen, a professor at the University of Hong Kong at the time. In the opera, Tong kept the style of the work while adjusting the script to fit into the libretto of Cantonese opera.

Another example of Tong’s influence on Cantonese opera is his integration of the characteristics and stylistic elements from Peking and Kun operas. He mastered these elements with the guidance of disciples of well-known Peking opera singer Mei Lanfang, such as Hu Ying and Zhang Shuxian. His last work, *The Regeneration in the Red-Plum Chamber*, was an adaptation from a work written in the Ming Dynasty. Tong was inspired by Mei Lanfang’s performance technique and incorporated it into this work. For example, he borrowed Mei Lanfang’s mad scene in *Yuzhoufeng* 宇宙鋒 and incorporated it into *The Regeneration in the Red-Plum Chamber*. In *Mudantang* 牡丹亭, Tong borrowed the “Youyuan” scene between Mei Lanfang and Yu Zhenfai. He even specified in the script to emphasize that the performance of the two roles should match Mei’s and Yu’s performance.<sup>16</sup>

He borrowed scenes with the “most critical and dramatic elements” from Peking opera and added an extra plot to create more drama to the storyline.<sup>17</sup>

### Adaptation from Chinese Folk Music

His adaptation was not only limited to literature but also traditional Chinese music. One famous example is *Zhuangtai Qiusi* 妝台秋思 in which Tong incorporated *Dinubua* 帝女花, a pipa solo from the classical pipa repertoires. The music was inspired by a story from Western Han Dynasty, *Zhaojun Departs the Frontier* 昭君出塞, which expressed Zhaojun’s sadness of leaving her homeland.<sup>18</sup> Another famous example is *Chunjiang Hauyueye* 春江花月夜, which was adapted from a poem in the Tang Dynasty. The poem describes the beautiful moonlight shining on the lake and leads to philosophical thoughts about life and dreams. Tong adapted this piece in *Zichaiji* 紫釵記 with the story adapted from Tang Xianzu’s work in the Ming Dynasty. Tong applied this music to set up the mood of the scene and the application of long tunes in his operas is one of the unique features of his works.<sup>19</sup> He worked closely with musicians and carefully arranged the music to his scripts. As such, the “elegant melodies and eloquent language in his plays can stir many emotions and memories in the general public.”<sup>20</sup>

### Tong’s Legacy and Conclusion

Tong Tik-sang and his Cantonese operas are influential even today. His successors continue to adopt Peking and Kun operas, existing literature, and music. They “imitated the script structure and style” of Tongs and his colleagues.<sup>21</sup> They also adapted and modified Tong’s works to meet the change of audience’s taste and continue Tong’s legacy.

Tong’s influence not only introduced existing classical works to the audience but also “established an elegant, classical Hong Kong Cantonese opera performance style.”<sup>22</sup> After Tong’s death, his legacy continues to shape and highlight the beauty of Cantonese opera. In 2009, Cantonese opera was designated as an Intangible Cultural Heritage

<sup>15</sup> According to Chow Sze Sum, Fong’s touching performance in *Liuyuexue* was “successful actualized the moral value of a traditional Chinese woman.” See Sze Sum Chow, “Tradition and innovation: adaptation in Cantonese opera” (PhD diss., University of Hong Kong Baptist University, Hong Kong, 2016), 144, [https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd\\_oa](https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd_oa).

<sup>16</sup> Sze Sum Chow, “Tradition and innovation: adaptation in Cantonese opera” (PhD diss., University of Hong Kong Baptist University, Hong Kong, 2016), 148, [https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd\\_oa](https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd_oa).

<sup>17</sup> *Ibid.*, 149.

<sup>18</sup> “中國古典樂曲欣賞—妝台秋思,” *The Epoch Times*, November 4, 2010, <https://www.epochtimes.com/b5/10/11/4/n3074822.htm>

<sup>19</sup> Sze Sum Chow, “Tradition and innovation: adaptation in Cantonese opera” (PhD diss., University of Hong Kong Baptist University, Hong Kong, 2016), 164, [https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd\\_oa](https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd_oa).

<sup>20</sup> “Splendour of Cantonese Opera: Masters Tong Tik Sang and Yam Kim Fai,” Hong Kong Heritage Museum, accessed June 15, 2020, [https://www.heritagemuseum.gov.hk/documents/2199315/2199693/Splendour\\_of\\_Cantonese\\_Opera-E.pdf](https://www.heritagemuseum.gov.hk/documents/2199315/2199693/Splendour_of_Cantonese_Opera-E.pdf).

<sup>21</sup> Sze Sum Chow, “Tradition and innovation: adaptation in Cantonese opera” (PhD diss., University of Hong Kong Baptist University, Hong Kong, 2016), 165, [https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd\\_oa](https://repository.hkbu.edu.hk/cgi/viewcontent.cgi?article=1288&context=etd_oa).

<sup>22</sup> *Ibid.*, 171.



of Humanity by UNESCO (United Nations Educational, Scientific and Cultural Organization). As one of the four Chinese operas recognized by UNESCO, the popularity of Cantonese opera has grown not locally but internationally.<sup>23</sup>

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<sup>23</sup> The three other Chinese operas are Kun Qu, Peking opera, and Tibetan opera.

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## Book Review

# First steps of a little artist- an introduction book for early beginners of piano and for children in special education

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### Abstract

"First steps of a little artist" is a piano method that enables two-year-olds to make their first musical steps. But this teaching method does not aim to present child prodigies as early as possible. Rather, it is about holistic creative, cognitive, motor and emotional development through music-making by people with and without handicaps. In addition to young children, piano students with autism, cognitive impairments or mental illness have also been shown to benefit from this piano method. "First steps of a little artist" works with an intuitive, colourful notation system that explicitly encourages composing one's own works from the very beginning.

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**Figure 1.** Cover of the First Steps of A Little Artist and Its Information

The lovingly illustrated tutor "First steps of a little artist" is much more than just a piano method. With his method, which is based on the latest findings in music education research, the author Dr. Erman Türkili enables very different target groups to access the world of music.

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### **A piano method for every learning pace**

Playing an instrument should be fun. If the first encounter with the piano is enjoyable, pupils of all ages are motivated to dive deeper into the world of music. A sense of achievement and the feeling of being a musician from the very first note is conveyed by the "First steps of a little artist" method." The work is structured in such a way that it can be adapted to any learning pace. At the beginning, the piano is prepared with appropriately coloured stickers. Coloured circles are used for the right hand, triangles for the left hand. The stickers are easy to apply to the keyboard and just as easy to remove. The colours are then assigned to the notes. If desired, both systems can be used - letters or solmisation.

In this way, first sound experiences as well as rhythmic experiences are directly possible. This shows that the addressees of the book are not only trained music teachers. Interested parents, grandparents, curative teachers or even nannies and caregivers can learn together with the child and accompany it in its musical experiences. This low-threshold access at all levels is what distinguishes this teaching method among others and sets it apart from comparable works. Even those who do not have English language skills can benefit from the book. "First steps of a little artist" can be grasped intuitively.

### **Methodical approach beyond pure instrumental learning**

First, the focus is on the right hand. With three different notes, students can quickly play their first piece. At the same time, one beat per note trains the rhythmic feeling. Teachers could, for example, mark the basic beat with claps or percussion or add a pulse in the left hand. Again and again, the author intersperses tips on fingerings or other challenges that have proven successful in his many years of music pedagogical practice.

After introducing the half and whole note, the tonal range is expanded step by step. Finally, the pupil uses all the fingers of the right hand, adds clapping to his performance and is soon allowed to venture into his first composition. This is also a valuable didactic approach. Because by creating his own little song, the student's self-confidence and self-efficacy are strengthened from the very beginning.

### **Learning the piano consistently, but with a lot of fun**

The chapter on the right hand concludes with first polyphony. The author leaves it up to music teachers to decide whether to work with fixed fingerings from the beginning or whether flexibility is desired. From the second third of the book, however, it becomes apparent that correct fingering from the beginning is the better option. Exercises like the Joker Finger provide fun and relaxation in between.

If the concentration once slackens, there are colouring pictures and lots of animals with instruments to marvel at in the book. Once again, this shows how important it is that music lessons should be holistic and multidimensional and by no means just focused on the instrument. With a showcase piece by Mozart and various challenges, joy of playing and technical security are trained.

The author builds up the use of the left hand just as gradually and attentively as that of the right hand. Finally, both hands are brought together in units of increasing difficulty. The individual exercises focus on creativity, motor skills, cognitive training or coordination. The ears are also trained. One unit is dedicated to the perception of consonance and dissonance. This prepares the student for the final pieces, "Jingle Bells" and a lovely arrangement of Beethoven's "Ode to Joy" - the first concert can come.

Overall, all the exercises in the book build on each other consistently and logically. Teachers do not have to meticulously follow the order. It is possible to combine exercises or skip units.

### **Flexible in almost any setting from early music education to music therapy**

The colourful book is not only suitable for children from 24 months. For more than five years, the method has been used with children with autism and special needs. As experience shows, the target group can be expanded. "First steps of a little artist" can also be used very well with adults with cognitive impairments.

Inclusive ensemble playing is easy to realise with this method. Music educators can arrange voices appropriately to enable ensemble playing with others. Even grandmother and grandchild learn and make music together with "First

steps of a little artist". Since intergenerative music making is currently a high priority in music education research, the work makes a valuable contribution to this. The only disadvantage is that there is still no computer programme for arranging sheet music. At the moment, everything still has to be notated by hand with coloured pencils, but this can also be integrated excellently as part of an artistic process. "First steps of a little artist" is also much less complicated than comparable methods that work with animal symbols or directly with coloured notes on a line system.

The many exotic animals provide a non-verbal approach to piano students who do not speak the local language. This makes the book suitable for intercultural music education, for example with refugees. Familiar songs from the country of origin can easily be notated with dots and triangles. This builds a bridge to music therapy. In addition to therapeutic instrumental playing, therapeutic songwriting with "First steps of a little artist" provides a tool with which the patient can easily set his or her own song to music.

The system also makes it possible to quickly get back into music making after a break and to make measurable progress. This is ideal in settings with special security measures such as a prison or forensic psychiatry. Here, instruments can often only be used once a week under the supervision of a therapist. Experience in using the method in forensic psychiatry has also shown that patients suffering from schizophrenia can also benefit from the method, as the pace of teaching can be adapted to the clinical picture.

### Conclusion

"First steps of a little artist" is a method for piano that stands for a contemporary and future-oriented music education. The work can be used with very different target groups in different settings and therefore enables comprehensive cultural education and participation. The potential of this method has not yet been exhausted. Follow-up volumes and editions with repertoire would be useful, preferably even more target group-specific, to enable continuous work over the years.

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**Sandra Sinsch** is a music pedagogue, music therapist and specialist for historical music. She studied at the national music universities in Hamburg and Trossingen and was a scholarship holder of the German National Academic Foundation. From 2011 to 2016, she was a lecturer at the ITU State Conservatory in Istanbul. Today Sandra Sinsch works as a music therapist at the State Hospital for Forensic Psychiatry Saxony-Anhalt in Stendal Germany. The clinical pictures treated there are: Schizophrenic psychoses, personality disorders such as antisocial/dissocial personality disorder, borderline personality disorder/emotionally unstable personality disorder, sexual preference disorders, intelligence deficits, brain-organic disorders, autism and ADHD. She uses active and receptive methods of Western music therapy as well as classical Arab and Ottoman music therapy. Sandra Sinsch is also working on her dissertation project: "Music education in the Forensic Psychiatry - conditional factors for strengthening resources and promoting participation, social learning and cultural education" at the Catholic University of Eichstatt-Ingolstadt. E-Mail: [sinschsandra@gmail.com](mailto:sinschsandra@gmail.com)

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